

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2157.

LONDON, SATURDAY, FEBRUARY 27, 1869.

PRICE  
THREEPENCE  
Stamped Edition, 4d.

UNIVERSITY COLLEGE, LONDON.—

TUESDAY EVENING LECTURES.—The Third Lecture of the Series will be delivered on March 9th, at 8.30, by John Easen, Esq. Subject: The Myths in Greek Legends.

The subsequent Lectures will be as follows:—

Fourth Lecture, April 1st, by the Rev. E. Thorold Rogers, M.A., F.R.S. Subject: Sir Robert Walpole.

Fifth Lecture, May 11, by Prof. T. H. Key, F.R.S. Subject:

Some Leading Principles in Etymology.

Sixth Lecture, June 8, by Michael Foster, B.A. M.D. Subject:

Organs and Functions; the Relations of Vital Work to Anatomical Models.

The Tickets will admit either Ladies or Gentlemen, and may be obtained at the Office of the College, 22, Old Bailey.

The proceeds will be paid over to the Fund now being raised for erecting the South Wing of the College.

JOHN ROBSON, B.A., Secretary to the Council.

ROYAL BOTANIC SOCIETY, Regent's Park.—EXHIBITIONS OF SPRING FLOWERS, March 14 and 15, April 11 and 12. SUMMER EXHIBITION, May 19 and 20, June 2 and 3, and July 1. Tickets, price, Spring Exhibitions, 1s.; 6d. Summer Exhibitions, 1s.; each to be had on the orders of Fellows of the Society. Schedules of Prizes for both Exhibitions can now be had.

SOCIETY for the ENCOURAGEMENT of ARTS, MANUFACTURES, and COMMERCE.

ON MARCH 11 NEXT, March 1st, the adjourned discussion on the Paper by Mr. HENRY COLE, C.B., "On the Efficiency and Economy of a National Army in connexion with the Industry and Education of the People," will be resumed.

The Chair will be taken at Eleven o'clock A.M. by A. J. MUNDELLA, Esq., M.P.

By order,

LE NEVE FOSTER, Secretary.  
Society's House, John-street, Adelphi, W.C.

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THE EXAMINATION of CANDIDATES for the Society's Educational Prizes will take place in the Week commencing MONDAY, April 12, 1869.

Copies of the Form required to be sent in by the 15th of March may be obtained on application to

H. M. JENKINS, Secretary.

18, Hanover-square, London, W.

MUSICAL UNION, 1869.—Members' Tickets and Records will be issued next week. Subscriptions to be paid before Easter to LAMBTON COCK & CO., Bond-street; or by Cheque to J. ELLA, 9, Victoria-square, S.W.

ANTHROPOLOGICAL SOCIETY of LONDON, 4, St. Martin's-place, Trafalgar-square.

TUESDAY, March 2, at 8 P.M. Paper: "Man an Indestructible Atom." Mr. Hovenden.

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MR. ROBERT BUCHANAN'S READINGS from his OWN POEMS.—Mr. Buchanan has already made arrangements to read during March in many Provincial Towns of England and Scotland. Secretaries and others desirous of securing his services should write without delay to the SECRETARY, 23, Bernard-street, Russell-square, W.

MR. ROBERT BUCHANAN'S SECOND READING from his Poetical Works will take place at HANOVER-SQUARE ROOMS, on Wednesday Evening, March 3, when "Marc Antony in Egypt," "The Little Milliner," "Poet Andrew," "The Drum of Drumflemoor," "Liz," "The Saint's Story," and "The Wake of Tim O'Hara" will be read by the Author. Seats, 3s.; Reserved Seats, 3s.; Admission, 1s. Tickets at Mitchell's, Bond-street; Keith, Prowse & Co., Cheapside; and the Rooms.

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MACMILLAN & CO. London.

LONDON, SATURDAY, FEBRUARY 27, 1860.

## LITERATURE

*The Gladstone Government: being Cabinet Pictures.* By a Templar. (Hurst & Blackett.)

EVER since our middle class made good its claim to have a share in the direct control of public affairs, it has been the fashion of each of the two great aristocratic parties of the State to declare itself superior to the other in respect for popular instincts, and readiness to admit into its supreme governing clique men of intellect newly risen from the humbler social ranks. Whilst the Whigs have pointed to their services in behalf of civil and religious liberty, and arrogated to themselves the glory of being emphatically the friends of the people, the Tories have boasted of their willingness to ally themselves with able and conscientious politicians, whose claims to their regard were intellect and fidelity to constitutional principles. Charged with aristocratic exclusiveness, the Whigs used to point to their labours for Parliamentary Reform and Catholic Emancipation; accused of stolid indifference to popular interests, the Church-and-State men of forty years since used to vindicate their patriotism and liberality by replying that their most conspicuous leaders were the sons of nobodies. Lord Eldon's father was a Newcastle coal-fitter, Canning was the son of a bankrupt wine-merchant and an actress, Lord Lyndhurst's father was a painter, Sir Robert Peel's was a cotton-spinner. In the same way, the Conservatives of these later times cite Mr. Disraeli as a proof that they are not like cold, selfish Whigs, who think that no man should be a cabinet minister who has neither noble descent nor aristocratic connexion. Generalizations from particular cases are proverbially dangerous; and they are especially likely to be erroneous when the particular instances are men of exceptional intellect, who have had the ambition and power to rise. The social antecedents of such men as Canning and Copley afford scarcely any sound grounds whatever for attributing liberality of sentiment and freedom from aristocratic prejudice to the political parties that from time to time submit to be governed by them. On examination, it is almost always found that such men force themselves upon the parties, which, after reluctantly yielding to their irresistible force of brain and will, make a virtue of necessity. When Thurlow rebuked the insolence of the Tory Peers by reminding them that they had sought him, he did not credit them with superiority to the illiberal sentiments of their order in seeking his aid, but with prudence in doing what was best for themselves. And in thus putting his case, the Tory Chancellor gave a fair picture of the ordinary relation of political chiefs to political subordinates. Every now and then it happens that followers have deliberately chosen their captain; but in nine cases out of ten it would be truer to say that the leader chose his party than that his party chose him. The rank and file of the Conservative party at the present time are not following from their free choice so much as from necessity, the leader who made up his mind to be their commander at a time when they laughed at him as an adventurer. If any safe conclusions as to the temper and spirit of a political party are to be drawn from the social texture of its administrations, more attention must be paid to the social quality of the occupants of such subordinate places as men of ordinary parts can fill, than to the extraction of the holders of those highest posts, which are most frequently held by statesmen who are indispensable to

their party. An appearance of liberality and popular derivation may be given, by the *prestige* of a risen premier, to an essentially patrician and exclusive Cabinet, in which, though the chief control belongs to a man from the people, all the subordinate places are filled in submission to aristocratic views.

But whether we have regard to the personal status of its chief, or the social antecedents of its subordinate members, the composition of the present Administration appears sincerely liberal, and in harmony with that enlargement of the popular franchise which gave it existence. Of the thirteen ministers noticed by the writer of this survey of the new Cabinet, eight are gentlemen who may be fairly described as belonging by birth to the middle class. The First Lord of the Treasury, the Lord Chancellor, the War Secretary, and the President of the Poor Law Board, are sons of merchants; the Chancellor of the Exchequer and the First Lord of the Admiralty are sons of clergymen; the Home Secretary is the son of a private gentleman connected with none of the great families of the land; the President of the Board of Trade, like his father, is a manufacturer. Thus much for the social extraction of Mr. Gladstone, Lord Hatherley, Mr. Robert Lowe, Mr. Austin Bruce, Mr. Cardwell, Mr. Childers, Mr. John Bright, and Mr. Göschen. The aristocratic members of the Cabinet are the Duke of Argyll, the Marquis of Hartington, Earl De Grey and Ripon, and Mr. Chichester Fortescue,—all of them men with better claims than patrician birth to their places in the Administration.

To those who would ascertain where England's present rulers received their education this acceptable volume gives some facts that will be perused with complacency and pride by Oxoniens. Lord Hatherley was a Fellow of Trinity, Cambridge, in which university he won the modest honour of a twenty-fourth wranglership, and the far higher distinction of a Trinity Fellowship; Lord Clarendon, Lord Hartington, and Mr. Childers are Cambridge men of no extraordinary academic quality; but against these four Cantab Ministers, Oxford points proudly to seven members of the Cabinet who were trained in her schools—Mr. Gladstone, Lord Kimberley, Mr. Lowe, Lord Granville, Mr. Cardwell, Mr. Fortescue, and Mr. Göschen. Mr. Gladstone and Mr. Cardwell were both first-classmen; Mr. Lowe was a first in classics and a second in mathematics; Lord Kimberley, Mr. Fortescue, and Mr. Göschen were first-classmen in classics. Had the general expectation been fulfilled with respect to Sir Roundell Palmer, we should have had to notice another Oxford first-classman in this Liberal Administration, which is a telling fact against the simple people who persist in looking to and talking of Oxford as though she were the nursery of Conservative politicians. It is certain that England never before had a Ministry comprising so strong a force of brilliant Oxoniens. In addition to this affluence of academic distinctions, the Cabinet has an abundance of literary laurels. The Premier is a premier amongst men of letters; Mr. Lowe forced his way into public life by his pen; the Lord Chancellor and the Indian Secretary are writers of high mark.

The book which occasions these observations consists of a rather long, and in some places nicely critical sketch of Mr. Gladstone's political and literary career, and comparatively brief notices of all the subordinate members of the Administration—more than a third of the volume being devoted to the Premier's character and doings. In several parts of this memoir the Templar expresses judgments

which will please none of Mr. Gladstone's more enthusiastic admirers, and in one or two places he indulges in reflections and regrets that by no means command our concurrence. He overrates the importance of the minister's rejection by his native county, when he terms it "the dire calamity, for a man of his exquisitely nervous and sympathetic temperament, the really dire calamity of his deliberate and conspicuous rejection by South-West Lancashire." Taken at its worst, the affair was little more than an irritating mishap, the sting of which was removed by his knowledge that a large popular constituency had duly provided for the mischance, by the overwhelming majority of the party elected expressly to support him, and by the cordiality with which all the inferior chiefs of the party rallied round him on Mr. Disraeli's sudden retirement. That he felt acutely the conduct of Lancashire no one can question; but that it did not affect him as a dire calamity would affect an "exquisitely nervous and sympathetic temperament" may be inferred from the philosophic coolness with which he persisted in literary labour during the full fury of the contest at the polling-booths, and by the composure and cheerfulness which pervaded his manner immediately upon his return to town. His demeanour at Greenwich, when he returned his thanks to his new constituents for choosing him as their representative at a critical moment, was not that of a man crushed by dire misfortune. On other points the Templar is at fault. His pages echo far too strongly the cant about the Premier's lamentable defects of temper and style. "Mr. Gladstone," it is said, "has had an implacable foe—himself! He is his own traducer. Gifted with many rare and noble qualities, both moral and intellectual, he has been endowed also—his vilifiers would say cursed—with a temperament, the influence of which has, again and again throughout his career, proved to be, among all but his own personal friends and among the more intimate of his political associates, not merely exasperating, but occasionally, it is no exaggeration to say, absolutely infuriating." Still the Templar ridicules the notion that Mr. Gladstone is chargeable with inconsistency, exhibits a just appreciation of his literary achievements, and whilst rendering due homage to the grandeur of his intellect and the various excellencies of his eloquence, extols him for his invariable nobility of purpose. The effect of these encomiums is perhaps heightened by the passages in which the writer shows himself an enemy striving to be just, rather than a friend endeavouring to be impartial to the Liberal chief. Alike in the memoir of Gladstone, whom he reproves for his want of courtesy to the Conservative leader, and in the sketch of Mr. Bright, which gives undue prominence to a recent altercation between the Member for Birmingham and the Member for Buckinghamshire, the scribe shows clearly enough that in his heart he loves and admires the late Premier far more than he respects any statesman in the Liberal ranks.

No small measure of commendation is due to the Templar, who writes with a skilful pen and displays a business-like knowledge of political men and cliques. We are at issue with him on many points; but his scholarly and pleasant writing never offends our taste or rouses our antagonism. That he is not to be confounded with ordinary producers of sketches of political celebrities may be seen from the art and finish of the following passages from his portraiture of Mr. Gladstone:—

"Frail though he was then in appearance, frail though he occasionally looks even now, what vigour

he has shown in the interim, what irrepressible vitality there is in him to this hour! It is the "vivida vis animi," conquering or nerving physical fragility—dealing harshly with it at times, as is betrayed only too clearly at intervals, in an aspect and manner indicative of profound exhaustion. A couple of years ago, after sustaining with unfaltering energy in the House of Commons, during nearly a whole fortnight, the stormy discussions then maintained with implacable fury between the Government and the Opposition, speaking himself night after night, hour after hour, his speeches being reported in columns upon columns the next day in morning newspapers—Mr. Gladstone, catalogue in hand, but looking deadly ill from the self-imposed toils he had been undergoing, was as assiduously "doing" the Royal Academy Exhibition on the so-called private-view day, as though he had not a solitary thought to distract his attention, or a single care to weigh heavily upon his shoulders. His love of art, however, may, in that instance, it is true, have rendered the fatigue of a gallery afternoon to him a positive exhilaration. His exquisite appreciation of the beauties of ceramic art especially, would at any time, one might fancy, lure him to the studio or the mart, however prostrated his energies might be, at the moment, from the labours he might have been undergoing within the walls of the Legislature. \* \* \* Those who would listen, however, to Mr. Gladstone when at his best, those who would hear him and see him to the very greatest advantage, must witness one of his grand achievements as an Orator, upon a Field Night, in the very thick of the session, within the walls of the House of Commons. And, in order to appreciate him thoroughly, they must look at the man himself, as well as at the rhetorician. His outward appearance, his expression, manner, features, voice, movements, the very carriage of his head, the very flash of his eye, are all worthy of examination. When he first entered the House of Commons in the heyday of his youth, his looks earned for him the "sobriquet," which he preserved in effect for some years afterwards, of "Handsome Gladstone." The handsome looks are gone, but it is a noble face for all that—a far nobler countenance than it was then in its earlier bloom and freshness. Lined by thought; paled by years of toil; the dark hair thinned; the dark eyes caverned under brows habitually contracted—it is essentially the face of a Senator, of one of the "Pates Conscripsi." And there are subtle traits of character, readily enough discernible at a glance, by those who care to look for them, subtle though they are, in those nervous lineaments. A blending of generosity and scorn in the play of the nostrils—an alternating severity and sweetness in the mobile mouth. It is a face betraying every emotion, concealing nothing—incapable of concealment. We speak of this, as of something not by any means to a debater's, and still less to a party leader's, advantage. It is a very considerable and a perpetual disadvantage to Mr. Gladstone. He wears his heart upon his sleeve, for daws to peck at. He will visibly writh under an ungenerous taunt while it is being uttered. His visage darkens with indignation while his adversary is yet speaking. When he is bent upon replying, he will evidence in an unmistakable manner his impatience for the opportunity. When it comes—he will spring to his feet with the animation of an athlete. And, supposing his wrath to have been really roused, he will seek no means to limit or moderate the intensity of its expression. We have seen him in a moment of more than usual excitement, in order to emphasize a sentence, snatch a book up, any book, the first that came to hand, and hurl it flat upon the table of the House with his impassioned utterance of the last words. In his pronunciation there is, ineradicably noticeable, the provincial twang of Lancashire. As for his voice, it is like a silver clarion. And the charm of that harmonious voice is this—that, after the delivery of a speech, four or five hours in its duration, and ("testes" Hansard!) there have been such speeches, the closing words of the oration will ring as clear as a bell upon the ear, without the faintest perceptible indication to the last of anything like physical exhaustion. It is a peculiarity of Mr. Gladstone's, moreover, that,

throughout the longest of his parliamentary orations, he never once refreshes his palate by means of either of those immemorial "institutions" at Westminster, the "carafe" or the orange. Instead of that he sips, at rare intervals, when any more than usually prolonged cheering on the part of the House occurs to afford him the opportunity, from a little colourless flask or cruet that looks rather medicinal than convivial."

The Templar's book is sure to be in demand at the libraries, for it supplies just such information as general readers like to have about men of mark; and, as we have already intimated, the writer conveys his intelligence in a very agreeable manner.

#### BOOKS ON NATURAL HISTORY.

SOME forty days after the shortest day,—the day of least solar heat,—the cumulative cold produces the coldest day; and after the coldest days, comes the revival of life. Golden blooms deck the green thorny gorse, white drapes called snow-drops and yellow and purple crocuses issue out of the ground, saffron and nettle butterflies flit by, the missal thrush sings in the trees, and the carolling lark looks like a mote or speck up in the sky. The season begets desires for more knowledge of plant and animal life, of the universe which is summed up in Stars and Lives. The time goes by for books which thrill the fireside with fun or fear, and the season comes for books to heighten the interest of shores, rivers, fields and forests. Hence, this is the time for the question,—what is the condition of the literature of natural history? Is it satisfactory? Is it creditable to the country and the age we live in? The answer must be in the negative. The literature of natural history is in a condition calling aloud for the attention of the friends of learning. A severe critic might say of most recent books on natural history that they may be divided into common and catchpenny works written by writers who have nothing to say and know how to say it; and works written by disinterested and laborious writers who have something to say, but do not know how to say it. The works which embody the observations of painstaking and devoted students are mostly published—if their stealthy and crepuscular distribution can be called publication—by subscription; chiefly the subscriptions of learned societies. These works shun criticism. They do not compete in the book market. And no wonder; for the Latin prescriptions of medical men are not more exclusively adapted for the comprehension of apothecaries than their style and diction are adapted to small and narrow circles of initiated enthusiasts. If composed in English these works would be marketable commodities, because they would be readable books.

A few books on our table have been made for sale. We have not found in them a single original observation. Not one of their authors has anything to say; yet they are all in a way readable, and will all instruct and inform those who need their instruction and information. Their trivialities, mistakes, errors and blunders are too numerous to mention, and yet young minds ignorant of the subjects they treat would by reading them be filled for life with much valuable knowledge, and with many large ideas and splendid pictures of stars and lives, minerals, plants and animals.

The voluminous Mr. John Timbs supplies *Eccentricities of the Animal Creation* (Seeley, Jackson & Halliday). The volume consists of snips, snaps and patches out of books, arranged under taking titles by a long-practised hand. A sharp man, with a staff of copying clerks, might get up a book of this kind every week of the year,

and no subject would be made a whit clearer, or any reader told anything which he might not have learnt elsewhere and long ago.

*The Three Kingdoms of Nature* (Cassell, Petter & Galpin), by a Reverend Medical Doctor, S. Haughton, of Dublin, if judged by its title, must be supposed to belong to the scientific period when the universe was apportioned to three kings, gold being the king of metals, the vine the king of plants, and the lion the king of animals. Such a title is a fossil whim of the Middle Ages still embedded in our language. There is no monarchy in Nature. The names of King, Le Roy, and the like, and this word "kingdom," in natural science remain to tell us how common the notion kingship was in the minds of our forefathers. In Dr. Haughton's compilation occurs—in reference to the Capuchin monkeys, which have black hoods of hair round their faces, and which cross their long arms upon their breasts as if in the attitude of prayer—"these are believed to be the happiest animals that God has created." Natural history, Dr. Haughton justly observes, is not inferior to any other study as a means of cultivating memory and observation, and it is, he says, neglected for the want of suitable books. If his own book is found suitable it will be by pupils different from those of our day, for though it compresses much elementary matter it is in forms dry as dust, timber and bones. The author thanks the Provost and Senior Fellows of Trinity College for defraying the cost of his 230 woodcuts, drawn and engraved by Mr. G. A. Hanlon: they are of a very common kind.

*The Mysteries of the Ocean*, translated and enlarged from the French of Arthur Mangin by the Translator of "The Bird" (Nelson & Sons),—is a book which may be described as a conglomeration of interesting extracts cemented by declamation. A single sentence, the first of the first chapter, will suffice as a specimen, for it is a fair sample of the book:—"The Ocean is the eldest brother of the Continents, the loving father of the first creatures endowed with life, which appeared on the surface of our planet, and which were engendered by myriads in its vast loins." The illustrations include the kraken as seen by the imagination; and the sea-serpent as a weed of monstrous size. Of books got up by piecing and paraphrasing bits of other books there can be no end; and they add to the bulk and not to the knowledge on our shelves. Moreover, it may be doubted whether they really instruct their readers, for they cloy and do not feed the appetite for knowledge.

Now that we have reached the time of spring flowers—after a period memorable for unusual gales and tides, respecting which phenomena the compiler of "Mysteries of the Ocean" has collected marvellous descriptions,—new books may be sought for, as they always are every spring and autumn, on *Old English Wild Flowers* (Warne & Co.). A little knowledge of botany is not a dangerous, but is, on the contrary, as far as it goes, a delightful thing; and Mr. J. T. Burgess supplies it in a small volume, which has two forms—one with plain, and the other with coloured, illustrations of wild flowers commonly found by waysides, in hedgerows, woodlands, fields, meadows, walls, rocks, ruins, marshlands, bogs, and on cliffs and coasts. Children who should be employed of an evening in colouring the plain plates might, during their daily strolls, recognize many of the flowers, and be happy every time they met them ever after, all through their lives.—Very different indeed is Dr. Balfour's *Elements of Botany for the Use of Schools* (Edinburgh, Black). The

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schools in which the pupils shall be made masters of these elementary lessons may not make every boy a botanist, but they will give him a fair start in the way to become one. Dr. Balfour has endeavoured to give the principles of botany in a plain manner, and he has done it successfully; but he must permit us to add that the usefulness of his book would be increased if the English equivalents of the technical words, a knowledge of which he deems essential for the beginner, were inwrought into his text.—*Tommy Try, and What he did in Science*, by Charles Ottley Groom Napier (Chapman & Hall), is a book written by a Napier of Merchiston, and every reader will expect to find something clever in it. There are other characteristics, or, as their countrymen would call them, "kenspeckles, sich as a guid conceit o' oursels," of the family, in which Tommy Try shows no degeneracy. What Tommy Try did in science seems to have amounted to nothing more than every studious boy who, being somewhat of an invalid, and allowed to follow his whims and spend his pocket-money as he pleases, has done, and been thoroughly ashamed of as boyish before he got out of his teens. Rarely have we met with trivialities recorded with so much complacency. The function of publishers, it has been said, is to ward off from the public a flood of books unworthy of the cost of paper and print; but this disagreeable function is left now-a-days to literary analysts. What Tommy Try did in science was to arrive at his "ultima Thule of knowledge,"

And here is another book, not a bit better—*The Naturalist in Norway*, by the Rev. J. Bowden, LLD. (Reeve & Co.) Dr. Bowden appears to have published two previous books on Norway, and he has visited and perhaps resided in Scandinavia. He seems to have studied the wild animals of Norway in a way somewhat like the plan imagined by the English Cockney, who is said, on arriving in Christiania, to have advertised for lodgings in the outskirts, with the parlour on the second floor, that he might shoot the bears as they passed by his window! Of observations of his own Dr. Bowden has none. He seems to have tried to get what he could from the Norwegian naturalists by begging: "but Norwegian literary men," he says, "are very jealous of aiding the literary men of other countries." This complaint is recorded on an occasion when "I hinted that I should like to get the list from him to publish it in England"; the list asked being an unclassified and incomplete one of no less than 1,700 different kinds of coleoptera. But if new observations and discoveries were withheld from the Reverend Doctor, he seems to have been supplied with a few somewhat incredible, not over-nice and doubtfully-humorous anecdotes and stories. For example, the story of the tailor who was a hero in hunting of bears. He was a little man with a big wife, who disapproved altogether of his uncrossing his legs, leaping from his board, and shouldering his musket. One day, whilst the cry of "bear" was ringing in his ears, and his gun was half-cock, his wife opposed his going out by force, until in his wrath he shot her dead, as if she had been a bear. For this crime he was doomed to be beheaded by the sword. The executioner was an old comrade and brother sportsman, who gave the tailor, whilst standing on the scaffold, a farewell pinch of stuff, and then with one swift cut sent off his head. The tailor, it is said, before he fell, lifted his finger and thumb and pinch to where his nose had been. The snuff never stimulated the tailor's nose, but the story tickles the fancy and makes a beheading ludicrous. The great black woodpecker is called

Gertrude's bird by the peasants, Gertrude having been a niggardly old woman who refused bread and water to our Saviour, and was by him transformed into this ill-omened bird; the red patch on the bird's poll representing the woman's red nightcap to this day. Dr. Bowden actually repeats the story of the wren being elected the king of birds, because he ascended higher than the eagle by standing on the eagle's head! After the harvest of information which Mr. Lloyd has gathered in Scandinavia, keen gleaners alone may follow him with advantage. But although he is a good writer, Dr. Bowden is not a successful gleaner.

Such are all but one of the books which have accumulated recently on our table. The exceptional book is the third volume of Prof. Owen's great work *On the Vertebrates*. Prof. Owen closes this volume with a summary of physiological doctrine—a confession of faith respecting the origin of life, which the intelligent public will be glad to have expounded to them, and which many students of life will be eager to discuss. Most of his "general conclusions" have been long known. They have not been hastily formed, and ought not to be hurriedly judged.

*Napoleon at Fontainebleau and Elba: being a Journal of Occurrences in 1814-1815, with Notes of Conversations by the late Major-General Sir Neil Campbell, C.B.; with a Memoir of the Life and Services of that Officer.* By Archibald Neil Campbell MacLachlan, M.A. (Murray).

We may dismiss Mr. MacLachlan and his memoir of his uncle in a very few words. The memoir need hardly have been written, and Mr. MacLachlan was not the man to write it. The sole interest of the book centres in Napoleon, and in that respect Sir Neil Campbell's diary is an addition to literature.

If St. Helena had not followed upon Elba, if Sir Hudson Lowe had not succeeded Sir Neil Campbell, the conduct of the English Government towards Napoleon would have appeared in a much more favourable light than it does at present. Not only this, but the impression which posterity must have formed of Napoleon himself would have been very different. At Elba Napoleon was treated like a deposed sovereign. Lord Liverpool, who wanted the Bourbons to shoot the Emperor as a rebel after Waterloo, expressly stated that "our Government never undertook a police establishment at Elba." It is of course true that the circumstances which led to the captivity of St. Helena made greater watchfulness necessary. When Gilbert Glossin pleaded for some relaxation of Dirk Hatteraick's fetters, "He has escaped before," was the only answer. But the petty insults to which Napoleon was subjected at St. Helena did not make his confinement any more secure, while they rendered it intolerable. At Elba he was not called General Bonaparte. To Sir Neil Campbell he was, at least, "the *ci-devant* Emperor," while Lord Castlereagh wrote of him as "Napoleon," and as "the late chief of the French Government." It can hardly be thought that this amount of recognition did any harm. During the early part of Napoleon's stay in the island, it led to his being on intimate terms with "Campbell," as he called Sir Neil. At a later period indeed Sir Neil observed that they did not get on so well together. "Napoleon has gradually estranged himself from me," he writes at the end of December, 1814, a couple of months before the escape, "and various means are taken to show me that my presence is disagreeable. . . . Of late he has evidently wished to surround himself with

great forms of Court, as well to preserve his own consequence in the eyes of the Italians, as to keep me at a distance." But as this very attempt excited Sir Neil's suspicions, it ought to have induced the British Government to be more watchful. Sir Neil constantly wrote for further instructions, but his advice was not heeded. That clever fellow, Mr. Under-Secretary Cooke, some of whose letters are printed in Mr. Yonge's "Life of Lord Liverpool," declared a few days before the escape that Napoleon was quite forgotten in Europe. "You may tell him," he said, "very sarcastically," to Sir Neil, "that everything is amicably settled at Vienna; that he has no chance; that the Sovereigns will not quarrel. *Nobody thinks of him at all. He is quite forgotten—as much as if he had never existed.*" The italics are not ours. We can see that Sir Neil's opinion of clever Mr. Cooke and his sarcasm was speedily changed. It was on the 25th of February, just after this conversation, that Sir Neil left Florence to return to his post. The day after that Napoleon sailed from Elba.

From the first it must have been plain to Sir Neil that the Emperor had not lost hope of being restored. His temporary unpopularity as he travelled through the south of France, the censures passed on him by some of his Marshals, do not seem to have discouraged him. "C'est tout comme un rêve," he said of his reverses. His confidence in the incapacity of the Bourbons was unabated. Yet, with these hopes, he could not wait. We have descriptions of his restlessness which more than justify Byron's lines about him. "I have never seen," writes Sir Neil, "a man in any situation of life with so much personal activity and restless perseverance. He appears to take so much pleasure in perpetual movement, and in seeing those who accompany him sink under fatigue, as has been the case on several occasions when I have accompanied him. I do not think it possible for him to sit down to study, or any pursuits of retirement, as proclaimed by him to be his intention, so long as his state of health permits corporeal exercise. After being yesterday on foot in the heat of the sun, from 5 A.M. to 3 P.M., visiting the frigates and transports, and even going down to the hold among the horses, he rode on horseback for three hours, as he told me afterwards, 'pour se défatiguer!' These details show, that if opportunities for warfare upon a great scale and for important objects do not present themselves, he is likely to avail himself of any others, in order to indulge this passion from mere restlessness. His thoughts seem to dwell perpetually upon the operations of war." At a later date he remarks that Napoleon has lost all habits of study and sedentary application, moves from one residence to another, occupies himself constantly in making changes there, and then falls into a state of unexampled inactivity. From this Sir Neil inferred that he was quite resigned to his retreat and was tolerably happy. But thoughts would arise every now and then which spurred him to action. He felt the absence of his wife and child very deeply. On Sir Neil's first interview with him, the tears came into his eyes when he mentioned his projects about France. But the tears actually ran down his cheeks when he spoke of his separation from his family. Nor again was the feeling of the people of Elba at all favourable to him. Sir Neil appears to have thought there was great chance of a popular rising. Of the reception Napoleon met with on his way through the South of France, we have the following details:—

"At Orange the women and boys climbed upon the carriage, and it was with difficulty that the Commissioners and attendants forced them off,

there being at that point of the journey no escort. They called out the most opprobrious epithets, and with shouts of derision and excited gestures exclaimed, 'Nous ne ferons pas de mal au monstre, mais nous voulons seulement lui montrer combien nous l'aimons.' Meanwhile Napoleon sat within the carriage with General Bertrand, apparently very much frightened, without attempting to stir from the corner. Several large stones were thrown at the carriage, but happily without effect. As soon as the carriages were able to force their way through the crowd of assailants, the post-boys set off at full speed, and when they had got to a safe distance from the town, Napoleon quitted his carriage, mounted one of the horses, and, dressed in a plain great coat, wearing too a Russian cloak and a common round hat with a white cockade, rode on in advance of the carriages, accompanied only by a courier. He related that when he arrived at the first post-house in his disguise, he held a conversation with the landlady, who enquired of him when Napoleon would pass, and abused him. When the rest of the party came up, and found Napoleon already there, General Bertrand requested that no sort of compliments might be paid which could possibly lead to the Emperor's being recognised at the inn. The Commissioners remarked that he threw the wine out of his glass, and that he neither swallowed his soup nor ate any meat. During the remainder of the journey he changed caps and coats with the Commissioners, assumed alternately the names of Colonel Campbell and Lord Burghersh, mixed with the members of his household in going in and out of the room, and his carriage did not, as heretofore, occupy the place of honour in the procession."

Sir Neil, who is introduced in Vernet's picture of the 'Adieux de Fontainebleau,' of course gives an account of the scene. But we can go to more telling writers both for that and for the departure from Elba. What we learn from the present book is chiefly in confirmation of what we know already. The details are interesting in themselves, but they shed little new light. Indeed, so much has been written about Napoleon, his character has been looked at from so many points of view, so many opinions have been formed and expressed upon it, that we can hardly expect any absolute novelty. It is an excellent feature in Sir Neil Campbell that he confines himself almost wholly to what he saw with his own eyes. No doubt he might have used his eyes to more purpose, but this may be said of almost every one. The curiosity that must be felt in the case of Napoleon is unlimited, and though it constantly leads us to learn things which would be best untold, its results are fruitful in teaching. Such a small incident as this has its value:-

"Some little difficulty had arisen with regard to this salute, as instead of Napoleon proceeding on board in the forenoon, as had been intended, he was prevented by a temporary indisposition from leaving the inn until much later. It was represented to him that it was not customary to salute after sunset, in the hope that he would dispense with the compliment; but this he decidedly objected to, and desired General Drouot to say to me he would postpone the embarkation till the following morning, as, on account of the impression it would make on the inhabitants, he particularly wished to be received with a royal salute. As it was very important that there should be no unnecessary delay in Napoleon's reaching his new sovereignty, I urged Captain Usher strongly to waive on this occasion the usual etiquette; and in consequence Napoleon was persuaded to embark on the day originally fixed, and was, as related above, received with the honour he so much valued."

Much more important is Napoleon's account of the reproof administered by the Duke of Wellington to the Abbé de Pradt, and the story as it appears in Sir Neil Campbell's journal does equal honour to both the great men concerned:-

"In the course of conversation Napoleon told me

that the Archbishop of Malines, who had been his own chaplain, was extremely addicted to descanting on military subjects, which is very disgusting to military men. He was the person whom he sent for at Warsaw, on his retreat from Russia. Lately, at the table of Talleyrand, this man cast many reflections upon him; said he was no general; was a fool, &c. At length a Frenchman present remarked in a very moderate tone: 'Mais l'Empereur Napoléon a eu quelque succès dans ses campagnes d'Italie!' Lord Wellington had remained silent during the whole of this conversation, but when the same gentleman referred to him for his opinion, he replied that the success which the Emperor had obtained in the last campaign, between the Seine and the Marne, was equally great. Napoleon appeared to be highly flattered by the praise thus accorded to him by the Duke of Wellington, and asked me whether he was not generally reserved in conversation. I replied that he certainly was not talkative!"

The note of admiration perhaps implies that the same remark could not be made of Napoleon. And this will appear abundantly from Sir Neil's Journal. The conversations he had with the Emperor have a decided bearing on Napoleon's character, and are full of important comments on the history of his time. Whatever may be thought of Napoleon's views, particularly in regard to Talleyrand and to some others against whom he had a grudge, the freedom and vigour with which they are expressed would give a spice to the dearest piece of writing, though Sir Neil Campbell's Journal does not need that help to relieve it from any such comparison.

*The Polar World: a Popular Description of Man and Nature in the Arctic and Antarctic Regions of the Globe.* By Dr. G. Hartwig. With Maps and Illustrations. (Longmans & Co.)

*Adventures in the Ice: a comprehensive Summary of Arctic Exploration, Discovery and Adventure.* By John Tillotson. With Portraits. (Hogg & Son.)

WHAT Dr. Hartwig has done already for the Sea and the Tropics, he does in this book for the Polar regions. A series of clearly written and interesting chapters describe the barren grounds of the Arctic Circle, its birds, beasts, and fishes, its fields and hills of ice, the countries which surround the Polar regions, and the successive voyages of discovery from the time of the Cabots to that of Franklin, McClure, Kane, and Hayes. Another part is devoted to the Antarctic Circle, including Sir James Clark Ross's voyage and discoveries, an account of the Straits of Magellan, of Patagonia, and Terra del Fuego. Founded, as Dr. Hartwig's book must be, entirely on the writings of other men, the accuracy and vividness with which he brings these distant and dreary regions before us, are chiefly remarkable. He sits, at least we imagine him sitting, in his room at Heidelberg, and without even shutting his eyes he transports himself to Siberia or Greenland. But what is perhaps more noteworthy is, that his book has not the usual air of a compilation. It is true that he has collected these facts, but he has digested them, has realized them both in their aspect and their bearing on the general subject. When we consider the wide range of the subject he has chosen, this will appear no slight praise. Dr. Hartwig does not confine himself to what may be called the Polar regions proper, the chief features of which might be gathered from the works of Arctic discoverers. Perils with ice, the long night of winter, the strict seclusion of a ship frozen up in a creek, or forced aloft upon cliffs of ice as the only escape from being crushed between them, the wonders

of the Arctic sky, where the aurora vies with the many suns and the moons fringed with, or set in, the colours of the rainbow, the intensity of Arctic cold when the thermometer sinks to 68° below zero, must be familiar to those who have read Capt. Sherard Osborn and Sir Edward Belcher. But Dr. Hartwig also describes Greenland and Iceland, the coast of Norway and the interior of Siberia, the Lapps and the Esquimaux, with many other tribes the names of which will be strange to most readers, and with many other countries which would need a close search of the map before their site could be discovered. Indeed, Dr. Hartwig goes several degrees below the latitude which might seem his proper boundary, lured apparently to other regions by their excess of cold. Thus, he includes parts of Siberia which are scarcely further north than Oxford, and his excuse is, that the thermometer in those places falls to 30 or even 40 degrees below zero. That such severity is more exceptional than the cold of the Arctic regions, appears from the fact that the mean winter temperature of the west coast of Nova Zembla is -4°, and its mean summer temperature +36°, while at Jakutsk, which is 20° nearer the equator, the mean temperature is -36° in winter and +66° in summer. If, therefore, cold be Dr. Hartwig's criterion, he ought to give us only half the Siberian year, instead of introducing us to a shifting country with an Arctic winter and a comparatively tropical summer. The climate of the Polar regions is at least more equal, though Capt. Parry found that ice was being formed on one side of his ship while the sun's heat melted pitch on the other. This is one of the few facts which Dr. Hartwig has missed, or at least which we have not found, in his elaborate and generally complete volume.

The mere summary of contents which we have given will show what our readers may expect to find in Dr. Hartwig's work. It may seem ungracious to dismiss the book with these few words. So many of its details are interesting and suggestive, that we would gladly linger over them. But we should only be doing to Dr. Hartwig what he has done to others. Perhaps the best compliment we can pay him is to place his book side by side with that of Mr. Tillotson, a fairly written and concise summary of what Arctic discoverers have told us already. The only novelty in Mr. Tillotson's book is the chapter on whale-fisheries, containing a stirring account of the several voyages of Capt. Penny, and of his adventures with shoals of whales. But as compared with Dr. Hartwig's work, this little book is like a sketch of an iceberg by the side of the map of the Polar regions. We may describe the one shortly enough: we cannot do more than chronicle the appearance and the completeness of the other.

#### NEW NOVELS.

*In Silk Attire.* By William Black. 3 vols. (Tinsley Brothers.)

ALLOWING for the improbability which lies at the root of this novel, and which leads to some minor faults of the same kind, we say at once that 'In Silk Attire' is thoroughly pleasant and readable, marked by much and varied cleverness. Mr. Black's plot is not in itself a new one. The unavoidable rivalry between two girls who are in love with, and are almost equally loved by, the same man, has often been treated. But in the present instance the contrast is not so strongly felt as usual. Both girls are worthy, both are unselfish, each seems to wish the other to win. It must have given Mr. Black great pain to have to cut the knot. If we cannot fully sympathize with him, that is owing to the way in which the opening improbability is brought

back a down in exc stage that w out in birth to the bearing maker abrupt it wh never of his that t have plot we en Mr. I consis is nat the st W of th orig clear insta busin being in hi to d some hims too, tend and clerg he in sarc natu the capi dox his a not still slight not dev with Bla such as Of beca The Ann and sign mor yet wor act and see tes wo cal to han mem him ter the his no ju

back again at the close, and has an air of bringing down the curtain. Perhaps Mr. Black would urge in excuse that with an actress for his heroine, stage effect is allowable. He would add further that his heroine's mother was an actress, and that what is bred in the bone will never come out in the flesh. The episode of Annie Brunel's birth and infancy, which serves as a prologue to the story, has of course been put in, for the bearing it has on this side of her character, and makes the transformation-scene at the end less abrupt. But even this does not reconcile us to it wholly; and, with all Mr. Black's skill, we never quite get over the beginning and the end of his story. All we can say in their favour is, that the author never loses sight of them. They have their effect on the whole conduct of the plot. If we forget them now and then, and if we enjoy the book most when we do forget them, Mr. Black has not set us the example. He is consistent throughout, and is alike true to what is natural and what is unnatural. The faults of the story swell the success of the artist.

When we dismiss from our minds this aspect of the novel, we find that in other respects there is a want of absolute freshness and originality. Pleasant as the characters are, and clearly as they are drawn, they are only variations on the old types. Count Schönstein, for instance, the man who has made a fortune in business, and bought a German title without being able to speak the language, is merely new in his surroundings. We think Mr. Black ought to do better, ought to be able to strike out something new in itself, instead of contenting himself with placing things in a new light. So, too, Mr. Anerley, the father of the hero, is intended to be a likeness of the modern materialist, and he is great in the scandal he causes to the clergyman of the parish, in the difficult theories he inflicts on womankind, in the good-natured sarcasm which is infused into all his words as naturally as smoke is breathed from between the lips that sustain a pipe. Mr. Anerley is capitally drawn, and we delight in his paradoxes; only we know him already. We made his acquaintance in days when materialism had not yet laid its icy clutch upon him, when he still went to church, or was kept at home by a slight return of his old complaint, when he did not suggest that it was a sign of imperfect development in a Scotchman not being born with a macintosh. Here again we think Mr. Black might have done better. We have no such objection to make to his two heroines. Of the two we prefer Dove Anerley, partly because she is more complete in herself, partly because Mr. Black so cruelly sacrifices her. The change which is wrought in the character of Annie Brunel, when she comes off the stage and mixes with other people, is in some sense significant of her part in the novel. We know more of her as an actress than as a woman; yet Mr. Black professes to show her to us as a woman, and only to tell us what she did as an actress. We must take her great artistic powers and success more or less upon trust, and if they seem to us exaggerated, we have no means of testing Mr. Black's account of them. But the woman is brought nearer to us, and we are called upon to judge her from our natural point of view. Here we confess Dove Anerley shows to greater advantage, though Mr. Black will hardly see it. He may not take it as a compliment to be told that his minor characters do him yet more credit. But we are far from intending this to be a censure. The distinction that may be drawn between his full-lengths and his miniatures is, that in the one we miss either novelty or power, in the other we are able to do justice to cleverness and observation. When Mr. Black sketches the surface of life, the daily

occurrences, when he pictures the retired tea-broker acting as country gentleman in Kent, and still more, when the Count's foot is on the soil with which he bought his title, nothing can be pleasanter. The day's shooting in the Black Forest is a perfect scene. What with Count Schönstein's bad German and his general awkwardness, what with the fine figure of the tall keeper and Will Anerley's accident, our interest is fully excited, and we share the regrets of all the party at the necessity of a return to England. But there are scenes in England which are worthy of being named by the side of this one, and English characters by no means inferior to the Count's faithful but unintelligible Germans. All that concerns Mr. Anerley himself is as good as all that concerns Count Schönstein, with the same abatement as to the principal characters, and with one grave exception. The ruin of the Anerleys and Mr. Anerley's last interview with the Count are a blot on the novel, and the more so that they are alien to the usual bent of Mr. Black's ability. At least no other part of the story can be called poor, whatever else may be said against it.

*Mea Culpa.* By Amelia Perrier. 2 vols. (Chapman & Hall.)

THERE are passages and portions in 'Mea Culpa' that indicate cleverness, and a power of catching and sketching slight scenes of domestic life; but the story is a silly thing—one that is neither pleasant nor profitable. Margaret Hatton, the heroine, is a young woman without relatives, except a married sister in Australia; she is living with a dull, respectable, elderly couple, who give her a home for reasonable consideration. She meets Mr. Louis Armour, a rather distinguished author and gentleman, at a mixed evening party; they fall into conversation; she confides to him that she writes for her own amusement; he asks to see some of her compositions, which, after perusal, he advises her to publish, and gives her an introduction to a publisher, who accepts her contributions to his magazine; but, except that this is the means of continuing the chance acquaintance between the young lady and the gentleman, the authorship exercises no influence on the heroine. We may remark, *en passant*, that novelists—especially lady novelists—when they want to employ their heroines, make them turn to literature; taking in needlework and going out as governesses are modes of industry nearly discarded. Of course, Louis Armour and Miss Hatton fall in love; they become engaged, and there is no one to say them nay. Mr. Armour has a small private fortune, and makes money besides, so that his means of marrying are quite sufficient. But Mr. Armour has an uncle who can leave him two thousand a-year and give him a seat in Parliament, if he does not offend him. He wishes Louis to marry his daughter; neither of the two parties is inclined, but neither dares refuse for fear of disinheritance. Under these circumstances Louis keeps his engagement secret, and when some change occurs in Margaret's position, owing to the return of her sister to England, he proposes a secret marriage, and insists strongly upon it. Margaret refuses—he becomes violent—and the engagement is broken in the quarrel. Nothing can be more selfish, dishonourable, or unpleasant than the character of Louis. He goes away to India, and Margaret goes to live with her sister and her husband. A very excellent man wishes to marry her, and he almost persuades her, though the memory of Louis is still very dear. Louis, meantime, has an illness which nearly kills him, arising from

a sun-stroke; he repents of his conduct to Margaret, sets off for England before he is well recovered, with the intention of making his peace. As soon as he lands he hears from a gossiping friend that she is "going to be married." His brain has never got quite right, and this news rouses his always violent temper to madness. Accidentally, he sees Margaret with her sister and mother-in-law, and the man to whom she has almost engaged herself, in the street; they are living near London, and have come up for a day's shopping. He dogs their steps, and overhears their arrangements: Margaret is to return alone by a certain train that evening. He goes back to his hotel, loads a double-barrelled pistol, takes his place in the same compartment, but conceals his face till the other passengers get out, and then he attacks her and tries to murder her. There is a violent struggle, and she is dangerously wounded. Louis is lodged in prison, and resolves to plead "guilty" on his trial; but Margaret writes him a desperate letter, conjuring him to accept counsel. She appears in court, and astounds everybody by swearing that Louis was attempting to shoot himself, and that her wound was an accident in her attempt to prevent him. This false witness is the 'Mea Culpa.' She marries Louis immediately after the trial, to the horror of all her friends. They live very happily, though she is a prey to remorse for her false oath. She never recovers her strength; but as Louis is always on the verge of going mad when there is the least opposition to what he wishes, she keeps her bad health a secret from him, till one day she dies quite suddenly, and then he tries to starve himself to death, but is persuaded to live for the sake of his little child, though we are told it is only for a few years. He goes into Parliament and becomes a distinguished man in the mean time. There is a morbid tone of sentiment through the book which spoils the reader's interest, and there is such thorough bad taste in the character of Louis that no sympathy can be felt either for him or Margaret. The story is disagreeable throughout. The little episode told by the Irish nurse to Louis in his illness is the best part of the book, and shows that the author has the talent to write a pleasant story.

*The Mostellaria of Plautus.* With Notes, Critical and Explanatory, Prolegomena and Excursus, by William Ramsay, M.A. Edited by George G. Ramsay, M.A. (Macmillan & Co.)

Of Plautus, as of Shakespeare, little is recorded, and that little is not free from doubt. That he was of humble origin,—that he was born in Umbria,—that his personal appearance was far from prepossessing,—that he was employed as a workman at the theatre,—that with his earnings he embarked in trade, in which he was so unsuccessful as to be reduced to the necessity of working in a mill,—that in the midst of this toil he managed to write three plays, the proceeds of which sufficed to raise him from his humiliating position,—that he afterwards wrote many other plays for the stage,—and that he died, at the age of seventy, about B.C. 184,—is nearly all that can be affirmed of him with any degree of certainty. There is abundant and conclusive evidence that his works were highly popular, not only during his lifetime, but for several centuries afterwards. Perhaps the most striking proof of their power to please is Jerome's confession that he was in the habit of reading them after many watchings and tears occasioned by the recollection of his past sins—a confession by which some have been so scandalized as to propose the substitution of

Plautus, contrary to all the manuscripts and the connexion of the passage. Lessing takes the trouble to justify the saint's apparent inconsistency, on the grounds that recreation is not forbidden to a Christian; that vice has not only its painful, but also its ridiculous aspect, which deserves to be studied; and that even the coarse expressions in which Plautus occasionally indulges were written and may be read without any improper feeling. This eminent writer, so well versed both in the theory and practice of dramatic composition, extols the merits of Plautus, and pronounces his 'Captivi' to be the finest play ever put upon the stage. The purity of his language, the refinement of his wit, the richness of his humour, the cheerfulness of his tone, and the geniality of his disposition, as well as the acuteness of his observation, render him a most agreeable writer, who deserves to be better known among us.

Considering how few of Plautus's works have been edited in this country, it is matter of regret that the late Prof. Ramsay did not live to carry out his intention of preparing a complete edition of several of them. His contributions to Dr. Smith's Classical Dictionaries, as well as his other productions, afford ample proof of his competency for the successful execution of the task. He made considerable progress in the work, and the materials he had collected, though left in a very unfinished state, were still found to contain so much valuable matter as to be considered worthy of posthumous publication, in spite of its unavoidable disadvantages. Accordingly, the delicate and difficult task of editing them has been undertaken and ably performed by the author's nephew and successor. Fortunately the text of this play, which is almost entirely based on the Vatican MS., especially the Vetus Codex Camerarii, was found to be in a finished condition. The critical notes are derived partly from other editions, and partly from original collation of the manuscripts both by the author and the present editor. The text and critical notes together occupy less than ninety pages, while more than three hundred are taken up with the Prolegomena, Explanatory Notes, and Excursus, which seems a disproportionate amount of accessory matter. It is right to observe that a good deal of it, so far from being confined to this single play, has to do with all the works of Plautus, and even all classical writers. Still we are of opinion that retrenchment might have been carried much further with advantage. Few learners will take the trouble to read through the mass of quotations, many of which closely resemble each other in the principles they exemplify; while, on the other hand, scholars would gladly dispense with numerous observations of quite an elementary character, avowedly addressed to youthful readers. There is throughout a tendency to excessive prolixity, rendering the work not only exhaustive, but exhausting. The Prolegomena, treating of the text, the manuscripts, orthography, and metre and prosody, are very valuable. With regard to orthography, the editor has deviated a little from the author's intention, declining, with Ritschl and Fleckeisen, to adopt any mode of spelling not supported by manuscript authority, though sanctioned by inscriptions. The late Professor's mode of explaining the anomalies of Plautus's verse by supposing some sort of contraction or blending together of syllables in pronunciation, is fully explained and ably supported. We attach less importance to the explanatory notes than to the prolegomena, or to the excursus, which illustrate the meaning of particular words, and give information on various collateral points.

*The Indian Tribes of Guiana; their Condition and Habits, with Researches into their past History, Superstitions, &c.* By the Rev. W. H. Brett. (Bell & Daldy.)

THERE are two points of view in which this book may be regarded; as a record of missionary zeal and Christian fortitude, and as a guide to ethnological inquiry. In both respects it is highly interesting. In fact, it is written with so much candour and good sense, and is so replete with information, that it deserves to be widely circulated.

Let us look first at the ethnological information it furnishes, and we must begin by remarking that the title of the book should perhaps have been, in strict accuracy, 'The Indian Tribes of British Guiana,' rather than 'of Guiana.' It is with the Arawaks, the Waraus, the Caribs and Acawoios, or Waikas, that Mr. Brett deals, and though there are occasional references to some other tribes, as the Arecunas and Macusis, he seems to have had no personal acquaintance with the rest, whose names fill up his map of Guiana, nor does he even mention some of them except in the map. Apropos of this, we may say that there are, we believe, excellent maps of Guiana in the Colonial Office, which ought to be published. At present no one knows where the line of demarcation between British and Venezuelan Guiana is to be drawn; and now that the discovery of the richest goldfields in the world between Upata and Roraima is beginning to attract the attention of English emigrants, the Government are bound to communicate the information they have so long possessed.

But to return to Mr. Brett—his first location was on the banks of the Arapaiaco, the largest tributary of the Pomeroon, at about forty-three miles distance from the sea. He then founded the mission-station of Waramuri, near the junction of the Paimara-Cabura, with the Moruca, about sixty miles from the Upper Mission in Pomeroon. There, Mr. Nowers was the first Resident Instructor, but when he fell sick, Mr. Brett took his place for a time. Owing to the unhealthiness of the place Waramuri was abandoned in December, 1846. Two years before this, however, Mr. Brett had accompanied the Bishop in an expedition up the Mahaica and Mahaconi rivers, between the Demerara and the Berbice. In 1851 he went among the Caribs on the Upper Pomeroon, and here, on the 20th of April, 1853, a new chapel was built for the Indians on Cabacaburi hill. In 1865 Mr. Brett visited the stations along the Demerara river, and in April, 1866, he accompanied the Bishop on an expedition up the river Berbice; and in 1867 he visited the Acawoios country above the Great Falls of the Demerara river. As far as we can glean from his book this seems to have been the limit of his travels. We may say, therefore, that Mr. Brett's personal experiences extend over the greatest part of British Guiana, and that so far he is an excellent authority, but that with regard to the vast region of Venezuelan Guiana his testimony is of less weight, being founded on the opinions of other travellers, or of Indians who had come from the interior to the immediate scene of his labours.

Taking, however, the Arawaks, the Caribs, the Waraus and the Acawoios as specimens of the Indian tribes of Guiana, the conclusions which may be drawn from this book are as follows. There is no reason for thinking that those tribes have inhabited the part of South America they now occupy from any very remote period; say, for instance, from before the Christian era. Thus the argument is all in favour of the Caribs, for example, having come from the Northern Continent to Central America and the Islands about the eleventh century

A.D.; and there is still more reason to believe that it was as late as the fifteenth century that these fierce conquerors first began to settle in South America. Physically and mentally, these tribes are not naturally inferior to the best races of the old continent. The Indians at present existing are well-shaped and vigorous; and human bones have been found in the *tumuli* formed by them of great size, and which must be the remains of men of large stature and of immense strength. The same mounds clearly prove that cannibalism was by no means confined to the Caribs, but was prevalent among the other tribes of Guiana. Notwithstanding this proof of barbarism, and others still stronger—such as the extreme rudeness of the ancient implements discovered, and the utter absence of all remains of buildings—there is nothing to justify the belief that the tribes have not sprung from a civilized stock, for their languages are musical and apparently connected with those of Asia, and their legends and religious traditions are similar to those of the nations of the old world. An Acawoio, who was well acquainted with the traditions of his tribe, began a discourse to Mr. Brett as follows: "In the beginning of this world the birds and beasts were created by Makonaima, the great spirit whom no man hath seen." The Indians in general believe that there is a great Creator, who is infinitely good, great and wise, but they think that he dwells in supreme beatitude, and disregards man as too low for his notice. On this account they do not worship him, but try to propitiate certain evil spirits, who inhabit the waters and the woods. The tradition of the Deluge is universal, and the Macusis and Tamanacs say the earth was repeopled in a way similar to that which is found in the classical story of Pyrrha and Deucalion.

In some tribes descent is traced, as in Malabar, through the mother, and the remarkable custom prevails by which it is obligatory after the birth of a child for the father to keep to his bed and put himself on strict regimen, while the mother goes about her work, and busies herself as usual. The Arawaks are the least barbarous of all the tribes. They call the Supreme Being "Our Father," "Our Maker," and the "Dweller on High." They are noted for their mild and peaceable disposition, and their attachment to the European colonists. They call themselves *Lokono*, "the people," a word which is almost the same as the Hindustani *Log*. They lead a simple life, without quarrels, and when they take offence "they seldom manifest it otherwise than by not speaking to the offending party." One of their chiefs said to Mr. Brett—"We, in our language, do not swear; it is only your people who do that." On the other hand, courage and fortitude are very much admired among all the tribes, and this is shown even in their games. Thus we read:—

"The Maquari is a whip, more than three feet long, and capable of giving a severe cut, as their bleeding legs amply testified. They waved those whips in their hands as they danced, uttering alternate cries, which resembled the note of a certain bird often heard in the forests. At some little distance from the dancers were couples of men lashing each other on the leg. The man whose turn it was to receive the lash stood firmly on one leg, advancing the other; while his adversary, stooping, took deliberate aim, and, springing from the earth to add vigour to his stroke, gave his opponent a severe cut. The latter gave no other sign that he was hurt than by a contemptuous smile, though blood might have been drawn by the lash, which, after a short dance, was returned with equal force. Nothing could exceed the good humour with which those proceedings were carried on. Every man, unless aged or infirm, is expected to engage in the

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contest. One of them was scarcely able to walk, from the punishment he had received; but in general, after a few lashes, they drank pawari together, and returned to the main body of the dancers, from which fresh couples were continually falling out to test each others' mettle."

They are greatly attached to their children, and seldom correct them. A little incident which occurred at Coroduni, among the western Acawoios, will illustrate the strength of the maternal feeling among these so-called savages:

"All, save one individual, pressed forward to hear them explained. The exception was the wife of the chief man, a fine intelligent-looking woman, who, evidently ashamed in our presence of her scanty attire, sat brooding over the fire, and tried hard to take no notice. But when Philip spoke of God as having sent His Son into the world to take our nature upon Him, and a picture of the babe lying in the manger at Bethlehem was shown, the poor Indian matron could not resist that attraction, but quietly crept close to us, and became from that moment most deeply interested in the narrative of the Saviour's life."

Among such a people it is no wonder that the zeal of the missionary was crowned with success. The sorcerers, indeed, or priests of the evil spirits, did their best to oppose Christianity, but, in spite of all their efforts, it slowly at first, and then rapidly, made its way. Some beautiful stories are here told of the constancy of the first converts, who, under many trials, and especially during periods of most destructive pestilence, would not forsake the Mission, but, at the expense of their own lives, devoted themselves to nursing the sick. With reference to this part of the book, we do not propose to go into detail, but will content ourselves with recommending the volume to all.

*Maxims by a Man of the World.* By the Author of 'Lost Sir Massingberd.' (Tinsley Brothers.)

A collection of loosely-worded essays on social questions, notably devoid of pithy rules and concisely-expressed judgments, this volume of harmless padding for Mr. Mudie's book-boxes invites conjectures why the author selected for his book a title so singularly inappropriate and misleading. Here and there the essayist writes like an intelligent man who has still to learn how to clothe reasonable thought in clear and nervous language; but more often he shows want of knowledge, as well as want of literary skill. In a paper on 'The Professions,' he says, "Directly you get your country curacy (which is generally taken at first, in preference to one in a town) you are free of at least all the tea-tables in the county; and you are asked once to dinner, even by the lord of the manor, unless he happens to be one of those few noblemen whose mode of domestic life is such that a clergyman must avoid his table." Free of at least all the tea-tables in the county! Doubtless the essayist meant to say, "free at least of all the tea-tables in the parish to which you may receive a general invitation." Our author seems to be under an erroneous impression that lords of manors are necessarily, by virtue of their manorial status and privileges, noblemen. If he is not the victim of this misapprehension, he may be fairly charged with wishing to imply either that commoners owning manorial lordships are as a class more moral than noblemen possessed of manors, or that, whereas a curate may not dine with a disreputable nobleman, he may sit at the table of a profligate commoner. Concerning the medical profession he makes the following assertion: "It affords the largest incomes (except the law) of any of the professions, but also (except the law) exhibits specimens of the smallest. Some country

practitioners (to judge by their parochial salaries) push science to its utmost limits in their endeavours to live upon air." Who can have persuaded the author of 'Blondel Parva' that successful physicians and surgeons make larger incomes than our archbishops and the holders of our richest bishoprics? Who can have led him to suppose that the salaries paid by boards of guardians to our country doctors for their services to paupers either constitute the whole earnings of those practitioners, or afford any indication whatever as to the amounts of their entire professional winnings? About the doings of the literary profession the writer is strangely ignorant. He implies that critics and writers of books are separate species of the genus "author," and that critics are the natural enemies of novelists, whereas it is sufficiently notorious that the reviewers of novels are usually themselves novelists. Speaking of the manner in which the author of books is treated by society, the essayist says, "He is treated by her with much the same favour as Idiots are among the North American Indians. The Great Spirit has put a bee in his bonnet, and they not only forbear to criticize, but regard him with considerable approbation. I wish the gentlemen who write reviews would do the same. They are the thorns in the rose-bush of literature. The young author—I say the 'young' one, because as we grow old kindly Nature enwraps us with a hide similar to that of the rhinoceros, and besides, we are more or less established, so that the darts of criticism have less power to upset our position—the young author regards the critic exactly as a barrister regards an attorney: he despises him from the bottom of his soul, but pays him the most respectful court. The general public is, of course, the author's real client, but he cannot approach him (in the first instance) save through the intervention of this third party; hence his hypocritical self-humiliation. Another foe, by the by, of the author, if he be a novelist at least, is the divine." To essays written in this style the term "Maxims" is inapplicable. Moreover, the writer of such papers is guilty of misrepresentation when he styles himself a man of the world.

*Materials for a History of the Reign of Alexander the First.* By M. Souchomlinoff. (St. Petersburg.)

This work, which is being reprinted (with considerable additions) from the columns of the *Journal of National Enlightenment*, is better fitted to serve as the framework of a more complete history than to take historical rank itself; but the documentary information furnished by the writer has its own interest, and the work, as a whole, is a valuable, though somewhat one-sided sketch, marked by several characteristic merits and equally characteristic defects. The author is extremely happy in his delineation of the general condition of the Russian people at the opening of the present century, and insists very strongly upon one feature in the national character which historians are only too apt to overlook:—the immense influence exercised by the close alliance in the popular mind of political and religious devotion. The assumption by Peter the Great of the Patriarchate of the Greek Church in Russia had a twofold significance. It was not merely the reformer curbing the power of an overgrown and despotic priesthood—it was likewise the autocrat adding another and a stronger support to the firm basis of his throne. The simple national creed embodied in the old war-cry, "God and the Czar!" constitutes the strongest bulwark of Russia against foreign

invasion. It arms against the invader all the deepest and strongest feelings of man's nature—the loyalty of the subject to his sovereign, the pure zeal of the patriot, the fierce energy of the fanatic, the blind superstition of the savage, the reverence of the Christian for his God.

We are not so well satisfied with our author's estimate of the reign of Alexander, which, in that strange spirit of pessimism that characterizes so many of the leading Russian writers, he defines as "*in some degree* an age of progress." This limitation seems to us on a par with that of the duellist who was "to some extent run through the body," or that of the bailiff, described by Sheridan's housemaid as "a gentleman rather in a red waistcoat than otherwise." An age of progress is an age of progress *pur sang*, or it is nothing. National development admits of no half-measures. A stone rolling down the side of a mountain does not usually stop half-way to consider whether it shall go any further; and, in like manner, a great national impulse, unless violently checked, must expend *all* its force before it can pass away. The reign of Alexander the First was more emphatically an era of progress than any which preceded it; forming, in truth, the second act of the great drama inaugurated by Peter the Great a hundred years before; and its importance, whether socially or historically considered, can scarcely be overrated. When he ascended the throne (to quote the words of his great antagonist), "the limbs of Russia, galvanized for a moment by the Czar Peter, had relapsed into icy stillness." Her connexion with Western Europe had become frail and unprofitable; a succession of grasping and licentious sultanas had stained the renown, while extending the frontiers, of the empire; the partition of Poland had called forth a yell of execration from all the nations of the West. At this critical moment arose a man of large understanding and undaunted resolution to knit afresh the slackening bond of international union, and re-open the closing door which separated Russia from the rest of Europe. The best proof of friendship which he could give to the allied sovereigns was that of enmity to the common enemy; and he gave it frankly and unswervingly. It is true that in any case the struggle would, probably, have ended in the ultimate victory of the Allies; for the unceasing drain upon the resources of France must, sooner or later, have laid her prostrate. But the summation which, even to the keenest eyes, appears dim and distant, was hastened apace by the heroic self-sacrifice of the Russians and their chief. That the events of 1812 exercised an overwhelming influence upon the great catastrophe, no one has ever attempted to deny. Against the tremendous passivity of Russia—the colossal *vis inertiae* of man and Nature—even the genius of Napoleon strove in vain. It was the old myth of Thor smiting the earth with his magic hammer realized in fact. The blows which could crush the mightiest giants of Jotunheim, and cleave the heads of the dragons in the deepest caverns of *Aegir*, fell powerless on the surface of the unshapen globe; and the baffled weapon recoiled upon the wielder. The Russian oak wedged the hands of the Imperial Milo, while the English lion and the German bear closed upon him and devoured him; and each of the three may claim to have wrought, in their several ways, a great deliverance for mankind.

But the greatness of Alexander was not merely the greatness of a successful soldier; his true strength lay elsewhere. Upon a mind so powerful and enlightened as his, his close and long-continued intimacy with Western Europe, his

corresponding with the Allied Sovereigns, his visits to France, Germany, and England, could not fail to produce their natural effect. He saw clearly, what a less discerning eye might have seen—that the work of Peter the Great, grand and durable as it was, was but half-completed, and that many steps required to be mounted before Russia could hope to stand on the same level with the nations of the West. Upon this conviction he acted. In the judgment of those who can rightly estimate human greatness, the encouragement which he gave to art, to science, to literature, to religion—the projects which he formed of abolishing serfdom and educating the neglected masses—will constitute a stronger title to renown than the conflagration of Moscow or the capture of Paris. And his just fame rises even higher, when we reflect that all he did was but a tithing of what he meant to do. The work which he actually accomplished was to his large mind merely a commencement; the completion was yet to follow. Had he lived, Russia would have advanced at one stride fully half a century. The emancipation of twenty-six millions of men, the diffusion of religious truth throughout the largest of European empires, the establishment of a free press, the development of a free civilization, hung upon the life of one man. All this, and more, might have been accomplished, could the life of the great reformer have been prolonged but a few years. But it was not to be. Seldom, indeed, is it given to man to be at once the Moses and the Joshua of a great mission. In the midst of his mighty projects the Father of Russia was suddenly stricken down. Whether the hideous rumours current respecting his death have any foundation of truth, it is not our province to inquire: this much is certain, that he died at a moment when nothing but his death could forward the designs of his enemies, or render his own abortive. With his last breath the years of plenty that had begun to cheer and strengthen the famine-stricken mind of the great empire, were ended; and the years of dearth began to come—dearth literally and metaphorically—dearth which paralyzed all spirit and all enterprise—dearth of freethought, of useful invention, of true national life. The Age of Gold faded amid the deepening shadows of the Age of Iron; and from the shores of the Frozen Ocean to the pinnacles of the Caucasus all people, nations, and languages fell down and worshipped the blood-besmeared image which Nicholas the Czar had set up.

And now at length, after long waiting and sore probation, the day of triumph has come. All that Alexander the First died in attempting, is silently accomplishing itself under Alexander the Second. Few great reformers live to complete their task; fewer still live to complete it as they would have wished. But in the heart of one who perishes in the full assurance that he has begun a work which shall never die, there can be little regret over his being snatched away before the full splendour of its life be made manifest.

*Biographic Sketches of the late James Digges La Touche, Esq., Banker, Dublin. By W. Urwick, D.D. (Dublin, Robertson; London, Simpkin, Marshall & Co.)*

THROUGHOUT the British islands there is no lack of memorial of the times when religious persecution abroad drove refugees to this country. They brought with them gifts as well as sorrows;—sorrows for which England found solace, and gifts by which she profited. From Flanders came fugitives who set up “looms and a church in Norwich.” From France came a host of men of every class, from nobles to those poor silk-weavers who found

employment, created new wealth for their employers, and for whom that French church was originally established in London, which, presbyterian as it is in constitution, remains under the protection of the bishop of the metropolis. Some of our churchyards abound with names that remind us of the old refugee days. There was a colony of these refugees at Fulham, and the tombs of themselves and of their children may still be seen there inscribed with the foreign names of Delatre and Poupard, Aransolo, Vanderstegen, Liebhentz, Wechsel, Grignan, Lagostera, Dupuis, Mette, Wagner, and many others. They who once owned them sleep still, as it were, under safeguard of the tombs of bishops in whose see they found an asylum. The graves of Sherlock, Lowth, and Randolph are near to those which enclose the dust of Huguenots or of their descendants.

It is not long since Kensington presented numerous names on shop-fronts which indicated a similar foreign origin, and which were first brought there by men who went into exile that their consciences might be free. But the great Huguenot glory of Kensington is Jortin, vicar there from the year 1762 to 1770. He was the son of the well-known fugitive from Bretagne who was secretary to three of our admirals, and who “went down” with Sir Cloudesley Shovel in the catastrophe of 1707. Other names will suggest themselves to our readers. But for the Revocation of the Edict of Nantes, our stage would not have had a Garrick. Chamier's name would not have illustrated divinity, the naval service, or the literature of fiction; and the names of Larpent, Labouchere, Le Marchant, Ouvry, and many others would have belonged to foreign instead of to English biography. Prince Eugène was not the only gift inadvertently made to his enemies by Louis the Fourteenth.

Travellers in Ireland may remember, if they have rested at Portarlington, on the road between Dublin and Killarney, the *French Church*. No French congregation now assembles within it, but it was once crowded by French Huguenots who built up a new home in that town. “A while ago,” as they say there, the old foreign names met you at every turn, just as the Scottish names did at St. Germaine. These, however, have for the most part faded away. In the Irish capital a few still survive also. Lefanu, the novelist, is not the first of the family who attached the name to literature. In the early part of this century, Alicia Lefanu gave bright promise of her being a poetess in her tasteful and novel poem, ‘Rosara's Chain; or, the Choice of Life.’ The poem was published by Godwin, the then famous author of ‘Caleb Williams,’ whose shop was in Skinner Street. Another Huguenot name in Ireland, and equally esteemed there, though not for the same reasons, is that of Latouche. The family originally bore it as a territorial name. It was that of their estate, near the Loire. The family name was Diges. The two heads of the family were Diges, Seigneur de La Touche, and Diges, Seigneur de La Broyse. When times were changed the names were divided. One brother took *Latouche* as a surname, the other kept *Diges*. This has, in some cases, passed into *Digges*. The clever actor of the last century, who bore that name, and who was always said to be of rather illustrious descent, may have been of the race who were originally established in Le Blessois, near Blois. It was one of this house, with the baptismal appellation of David, who in 1686, abandoned his corps of Gentleman Cadets at Valenciennes, with a Bible under his arm, made his way through many

perils to Holland, entered the army, and in 1689 made his first appearance in Ireland in the Huguenot regiment, in which he fought with distinction at the Battle of the Boyne. When the war was over, David, like the Danes in Ireland, showed a talent for shopkeeping. He is even said to have manufactured what he sold—silk, poplins and cambrics. As he was prospering and was a safe man, many of his countrymen entrusted their little stores of money to his care. These, with leave of the owners, he put out at reasonable interest, on good security. He served his clients and himself, and at the close of the century was worth ten thousand pounds. David went on growing more *worthy* in this and in better respects. He removed the banking portion of his house from the High Street to Castle Street, in 1735. There it still flourishes, and there is still cherished the memory of the founder, who, one October morning, in 1745, was found upon his knees in the Castle Chapel, dead.

The three sons of the Huguenot divided the poplin manufacture and the banking business between them, and they succeeded in accomplishing a work at which every one else had failed—namely, the establishment of the National Bank of Ireland. Although they served the Government in this monetary matter, they served Ireland also. One of them, James, wrote a stinging pamphlet ‘On the Embargo lately laid on the Exports of Beef, Pork and Butter from Ireland.’ The old country, whose sham patriots can only now make a living out of fancied grievances, had a stock of them for real patriots to grow angry upon. The La Touches were real patriots. They could denounce the wrongs of Ireland while they respected the rights of England. When rebellion and threatened invasion perplexed the latter, at the head of Irish subscribers was “The Right Hon. David La Touche and Company,” “for 2,000*l.* a year while required, and an advance of 2,000*l.* more at once.”

The old Huguenot blood was kept up in the family. William, the son of the above James, married Grace Paget, daughter of the London banker, who was descended from a French Huguenot family. The son of William and Grace is the hero of this biography, which is distinguished even among ultra-religious biographies by being perhaps the dullest ever written. James Digges La Touche was born in 1788; he was a good boy and a good man. He was born rich and grew richer, and he did a vast amount of good with his wealth. Why good men should seem so dull in their biographies is, perhaps, the fault of their biographers. When we came to the record of Mr. La Touche's death, in 1826, we could not help saying, “For this relief, much thanks!” It is, perhaps, worth noticing that the Bible with which under his arm the young Huguenot David escaped from the regiment of Cadets in which he was enrolled, in 1685, is still in the keeping of the family. It is worth a whole muniment room of patents of nobility. It is, indeed, one in itself, and its preservation shows that the La Touches have not derogated from that David, their ancestor, who fought at the Boyne, sold poplins in High Street, established the bank under the shadow of the Castle, and built up the enduring fortunes of his house.

#### OUR LIBRARY TABLE.

*Army Reform.* By Colonel Valentine Baker, 10th Royal Hussars. (Macmillan & Co.)

THE greater part of Col. Baker's pamphlet is, as we should expect, eminently practical. In a few pages we have the result of his comparison of our system of army organization with that of all the other great powers and some of the minor states.

Few men have had the same opportunities as Col. Baker for studying this subject; few, we think, would have used them better. His *brouchure* is not a mere skeleton of undigested ideas, but contains some admirable suggestions, the most important of which is the closer union of the militia and the line, by the enlistment of militia-men (for an increased bounty) under a proviso that they should be eligible to serve in the regular army in time of war. He proposes an increased number of battalions, the *cadres* to be kept up to full strength, the men being reduced to a small number in time of peace, and the numbers made up by militia during the training season. He writes on organization and expenditure, administration and *materiel*, material and recruiting, military education and camps of instruction, and the purchase system, and he analyzes the army estimates. We agree with the principle of his suggestions thoroughly, but are far from sharing his sanguine idea that there would be a saving of a million and a half by their adoption. Eventually something might be saved; at present there would probably only be increased cost. Col. Baker is so well known by reputation in the army, that his pamphlet will probably obtain a large demand. It embodies the thoughts of an able soldier on a subject which a soldier can best understand.

*A Book for Governesses.* By One of Them. (Edinburgh, Oliphant; London, Hamilton, Adams & Co.)

We recommend this little book for governesses to all whom it may concern. It is a healthy, sensible, and invigorating work; likely to strengthen the hands and inspire the hearts of young governesses, with a cheerful view of their labour and a respect for themselves, which is a wholesome element in all work. It preaches an amount of common sense which we fear is ideal, but the ideal is set forth in a practical, available shape. It is not often that good advice is so thoroughly applicable to the case in hand. The work is addressed not so much to trained young women, educated for the business of tuition, as to those who, by unexpected reverse of fortune, are thrown upon their own resources, and elect to become governesses, with qualifications better or worse. To such persons a more useful gift could scarcely be offered; there are practical hints for the management of the schoolroom, cheerful counsel how a governess may make her own lot pleasant; also there is wise and pious encouragement to see the noble aim that may inspire and shape a lot in life that is supposed to be peculiarly joyless and dull. No one, we think, could lay down the book after reading, without feeling stronger and better for it; those who are not called to be governesses may read it with profit and pleasure.

*The Witching Time of Night: Nocturnal Humours on a variety of Social Topics.* (Bumpus.)

If this volume of papers—described by their author as ‘Nocturnal Humours,’ ‘Nocturnal Sermons,’ ‘Dream Sermons,’ and ‘Vagaries of our Slumbering Brain’—contained a single touch of satire, or spark of wit, or gleam of merriment, we should be in doubt whether we ought to classify the writer with clumsy humourists or mere eccentric simpletons; but the work has so evidently been produced in soberness and seriousness of purpose, and is so uniformly stupid, that we have no doubt as to the class in which the dreamer deserves to be placed. He writes of ‘M.P.’s,’ ‘Fishmongers,’ ‘Refracted Rays,’ ‘Actors on Asses,’ ‘Fleecers,’ ‘Backbiters’; and revealing the secrets of his special brotherhood, he says a little about ‘Nincompoops.’ To raise the quality and tone of our Imperial Parliament, the nocturnal humourist is of opinion that no man should be permitted to seek the suffrages of an electoral constituency until he shall have satisfied a board of Civil Service Examiners of his intellectual fitness for senatorial work. “Since all public appointments are in these times competitive,” writes the deliverer of dream sermons, “and special examinations must now be passed as preliminary conditions of filling civil offices, we suggest that such important functions as those of an M.P. shall be undertaken by no one who has not previously passed a satisfactory examination in the following subjects before a board of examiners selected

from the English Universities:—1. The constitutional history of England from the close of the 15th century to the present time. 2. Political economy. 3. The literary and political history of Europe during the 16th, 17th and 18th centuries.” The writer’s exhibitions of self-sufficiency and disdain for blockheads are less comical than depressing.

We have on our table *Misread Passages of Scripture*, by J. Baldwin Brown, B.A. (Hodder & Stoughton),—*Lady Edith: A Novel*, by A. M. N. Young (Glasgow, Murray & Son). New Editions of *Devotional Commentary on the Gospel according to St. Matthew*, translated from the French of Quesnel (Rivingtons).—*The Second Death and the Restitution of all Things, with some Preliminary Remarks on the Nature and Inspiration of Holy Scripture: A Letter to a Friend* by Andrew Jukes (Longmans)—*Reeves’s History of the English Law, from the Time of the Romans to the End of the Reign of Elizabeth*. New Edition, in three vols., with numerous Notes and an Introductory Dissertation on the Nature and Use of Legal History, the Rise and Progress of our Laws, and the Influence of the Roman Law in the Formation of our own, by W. F. Finlason, Esq.; Vol. I., *From the Time of the Romans to the End of the Reign of Henry the Third* (Reeves & Turner).—*The Gardener’s Dictionary*, describing the Plants, Fruits and Vegetables desirable for the Garden, and explaining the Terms and Operations employed in their Cultivation, with a Supplement, including all the new Plants and Varieties now cultivated, edited by George W. Johnson (Bell & Daldy).—*Other People’s Windows*, by the Author of ‘The Gentle Life’ (Low).—*The Afterglow: Songs and Sonnets for my Friends* (Longmans).—*The Class and Standard Series of Reading Books adapted to the Requirements of the Revised Code*, by Charles Bilton, B.A. (Longmans).—*Evenings at Home, in Words of One Syllable*, by Uncle John, and *The Swiss Family Robinson, in Words of One Syllable*, arranged and adapted from the original Story, by J. F. W. (Cassell).

#### EDUCATIONAL BOOKS.

*The Rudiments of English Grammar and Analysis.* By E. Adams, Ph.D. (Bell & Daldy.)

FROM our recollection of Dr. Adams’s admirable work on ‘The Elements of the English Language,’ we looked for something more satisfactory than is here offered. He says his object is to meet the difficulty felt by young boys in learning more highly inflected language than their own, through ignorance of the English equivalents for the inflections in those languages. But as these are usually given in the grammars of those languages, we cannot see the necessity for a separate book to teach them. If, however, this was thought necessary, it should not have been so meagre a sketch as the present work. Surely if any language deserves to be thoroughly studied by the English, it is their own. We object to making it a mere stepping-stone to other languages, and forcing it into a grammatical conformity with those of quite a different type. The introduction of genitive, dative and vocative cases into English grammar is not desirable. We are bound to acknowledge that, as far as it goes, this grammar is composed of good materials, clearly and neatly expressed. In most grammars words are represented as agreeing in number, gender, and person—an awkward mode of expression, often misunderstood or not understood at all. Here they are simply said to be in the same number, &c., which is a decided improvement. We must, however, demur to the statement that the infinitive mood “in English is always the subject or object of verb,” which can hardly be reconciled with such sentences as ‘He is willing to go, You are able to walk, I am sorry to hear,’ &c.

*The Analysis of Sentences applied to Latin.* By C. P. Mason, B.A. (Walton.)

We believe Mr. Mason is correct in assuming that this is the first systematic attempt to apply the analysis of sentences to Latin. We are not aware of any similar work, nor do we see the necessity for any. Whatever may be the value of grammatical analysis, we cannot agree with Mr. Mason in thinking it likely to assist learners in mastering the

difficulties of long, intricate Latin sentences. It appears to us that no one can properly analyze a sentence who has not previously grasped its meaning, through understanding that of the component parts, with their relations to each other, and their bearing upon the whole. When the principles of analysis have been thoroughly learnt and practised in connexion with English, they can be easily applied to Latin or any other language, without the aid of a special work. Mr. Mason contemptuously derides what he terms the old-fashioned and obsolete practice of saying that a word is governed by another. “A learner who has well mastered the principles of the analysis of sentences is led to see that a particular case or mood is used, not because it is governed, but because it is the appropriate form by means of which, in accordance with the genius of the language in question, certain conceptions need to be expressed in their relation to others.” What is this but a roundabout, pedantic way of saying substantially the same thing as is meant by governing? When we say a verb or preposition governs a particular case, we simply mean that according to the usage of the language the word connected with it is put in that case, which appears to be Mr. Mason’s meaning, as nearly as we can extract it from the cloud of words in which it is enveloped. Instead of saying a noun is governed in the accusative case by a verb, Mr. Mason talks about its being in the objective relation to the verb, as if this were not much harder for little boys to comprehend than the “mysterious process called government.” It is curious that even Mr. Mason, in spite of himself, adopts the exploded phraseology, for he says, “*utō*, ‘I use,’ governs an ablative case.” We cheerfully allow that he has furnished an able exposition of the principles of analysis, with plenty of appropriate examples and exercises for practice. Those who desire a separate work on this branch of the subject will here find their want well supplied.

*Beeton’s Dictionary of Geography*, a Universal Gazetteer, illustrated by Maps, Ancient, Modern and Biblical, with nearly Three Hundred Engravings and Plans of Cities, Towns and Localities of General Interest, edited by S. O. Beeton (Ward, Lock & Tyler), is a thick though not large volume of closely-printed matter, the typography and illustrations of which are not in the best style. The editor speaks in the Preface of the necessity of keeping pace with the rapid march of events, yet he ignores the existence of such capitals as Ottawa and New Westminster, and is behindhand in his accounts of other places. Still his dictionary contains a vast fund of useful information, in a form convenient for reference, and may be recommended to those who require a work of moderate size and cost.—A suitable history book for children is entitled *Henry’s First History of England for the Young*, by the Author of ‘Home and its Duties,’ &c. (Simpkin & Co.) The facts narrated are such as a child can appreciate, and are expressed in a simple, straightforward, sensible way, with brief occasional reflections of a wholesome tendency. Questions are appended to the several chapters, which are usually divided into paragraphs with prominent headings. —*Murby’s Ecclesiastical School Series: Guide to English Spelling*, by J. Russell (Murby), contains lists of words, some with meanings, others without, and miscellaneous sentences from good authors for transcription. We agree with the compiler in attaching importance to copying words as a means of learning spelling, and in undervaluing dictation until the pupil has acquired sufficient knowledge to write pretty correctly.

Mr. F. Tarver’s *Eton French Grammar and Exercise-Book*, First Part (Longmans), contains the accidence of the grammar, with full tables of the verbs, and exercises suitable either for writing or *vivē voce* practice. We need scarcely add that it is an excellent school-book.—To Mr. E. A. Oppen’s carefully edited series of German Classics has been added *Iphigenia at Tauris: a Tragedy*, by Goethe.—[*Iphigenie auf Tauris, &c.*] (Longmans), with notes, and an introduction giving a good account of the mythological legends upon which it is based, and an outline of the play, as well as of that of Euripides on the same subject.

## LIST OF NEW BOOKS.

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## OXFORD UNIVERSITY MUSEUM.

Oxford, Feb. 22, 1869.

AMONG the specimens of remarkable interest which have recently been added to the Bucklandian Collection of Fossils may be noticed the leg-bone of the more than gigantic Saurian known, but not very well known, as *Cetiosaurus*. Its habitat, if we may so designate the burial-place of the race, is in a quarry, a few miles north of Oxford, at Enslow Bridge, also called Gibraltar, in a clay-bed of the oolithic rocks. There, in 1848, a similar bone was found, and described in a few words by the lamented Hugh E. Strickland, who joined it many fragments, and then presented it to the Museum. (Proc. of Ashmolean Society of Oxford, 1848.)

The bone so mentioned by Mr. Strickland was noticed again by Prof. Owen in the volume of the Palaeontological Society, issued for 1857, as *Cetiosaurus longus*. It stands in our collection as named by him, *C. giganteus*, but is usually regarded as *C. medius* of the same author, of which vertebrae and bones of the foot have been found at Chipping Norton, and described by Owen. (Brit. Assoc. Reports, 1842.)

Clearly this was not an "*os innominatum*"; it was, in fact, rightly determined by Mr. Strickland to be a *femur*, four feet and three inches long, and therefore "one of the largest fossil bones in existence." In fact, with one exception, none has ever been recorded so large. The longest femur of Iguanodon on record is stated to measure four feet. The supposed humerus of *Pelorosaurus* is reported to be four feet and a half, while the bone from Enslow Bridge was measured to be four feet and a quarter. The bone which has just been added to the collection of these monster lizards at Oxford measures five feet and a third (sixty-four inches) in length, and 44.25 inches round the distal extremity; while the breadth at the upper end (taken obliquely) is 20.75 inches, and the circumference 46.0. The shaft of the bone is crushed, as was that of the specimen so long known. In this state the least diameter is 11.1 inches, and the least circumference 27.5 inches. By examination of the fractures it is probable that the diameter is nearly of the original dimensions. The central parts of the bone appear to have been of large loose tissue, more compressible than that of *Plesiosaurus*; but there is no obvious clear space as in *Megalosaurus* bones, which, however, are not crushed. The external parts are very solid. I suppose this to be the largest fossil bone which has ever been seen.

Both the femoral bones are from the same side; both may be called complete; we have therefore mounted them so as to show opposite faces (anterior and posterior) of the bone. Two other bones belonging to the limbs have been found at the same place, but no vertebrae or teeth. The vertebrae referred

to, *C. medius*, by Owen, came from Chapel House, near Chipping Norton, and from Glympton, near Woodstock, and may have been allied as cousins to the head of the family residing at Enslow Bridge.

J. PHILLIPS.

## FOULING OF SHIPS.

Feb. 22, 1869.

As a matter of scientific fact, I must ask permission to correct Dr. Wallich. He states that marine animals "die almost instantly if placed in fresh water." Then, arguing from this, he proceeds to advocate the berthing of foul vessels in fresh water for a brief period in order to kill mussels, barnacles, &c. It is a fact that mussels and barnacles would not die almost instantly on being placed in fresh water, but would, by closing their valves, live hours and even days therein, and on returning to salt water would continue their growth and reproduction.

Dr. Wallich attempts to correct a statement of mine, in order, as he says, to prevent your readers being led astray. In this Dr. Wallich is entirely wrong. The glass hand of the barnacle which is so constantly protruded when the animal is living under favourable conditions, is frequently drawn into its shelter and remains beneath the closed valves for days and weeks at a time, and of which Dr. Wallich's last paragraph in his letter last week shows him not to have been aware. I have studied for years the habits of marine animals, have numerous aquaria at the present moment, and the facts that I state have been verified by experiment and observation.

H. STUART WORTLEY, Lieut.-Col.

## A NEW TRICK.

Edinburgh, Feb. 17, 1869.

I beg to ask you to insert in your next number such notices as you may think best of the following successful attempt to obtain money, in the hope that it may save others of my scientific brethren from a like fate. On February the 2nd I received a note from Dr. James Bryant Smith, styling himself Professor of Organic Chemistry in Yale College, and stating that he and Profs. B. Silliman and George Brush were over in this country for the purpose of exchanging and purchasing minerals for their College, and that on their way from London to Dublin he had unwittingly got into a wrong carriage at Chester, and been conveyed to Liverpool, while his companions had gone on to Holyhead and thence to Ireland. His baggage, coat and all his available funds, had gone with them, and he was without money sufficient to enable him to come on to Edinburgh, where his friends expected to arrive on the following Sunday, and where he should be sure to meet them, as he was not aware of their intended movements at Dublin. I at once forwarded an order for 5/-,—as he himself, as well as Profs. S. and B., were well known to me.

On the 7th I received a short note from him from Dublin, stating that on his arrival there he found from Prof. Apjohn that his friends had returned back to London, and that he was to follow by the night express, and on his arrival there he would at once communicate with me.

Not hearing from him or from either of his friends, I wrote both to Dublin and to London, and find that they have not been at either place, and that there is every reason to believe that they are safe at work at Yale College, in the United States, and that the tale has been concocted, and three respected and well-known names made use of, for the purpose of obtaining money from those to whom they are personally known. By this time others besides myself have, no doubt, contributed to this well-devised scheme of plunder, which will alone be checked by publicity in some form in our scientific journals.

JOHN WILSON,

Professor in the University.

## REVIEWS AND REVIEWERS.

Upper Court, Feb. 20.

I am glad that for once you have given to the world a real letter from a censor of books, printed "word for word and point for point." That letter from Mr. Edward A. Freeman is a "caution," and

one may be sure that the Calibans of Literature will in future add to all communications sent to the public journals the good old postscript, "Please lick this matter into shape." I say nothing of Mr. Surtees's subject and Mr. Freeman's temper. These things are beyond me. I am not learned in the affairs of Earl Godwin and his sons, and do not see why gentlemen should throw dirt upon each other because they differ in opinion about them. I am only a grammarian, as you may know; and while I leave other things alone, I trust you will forgive my anxiety for the well-being of our English speech.

Look at Mr. Freeman's text. The first sentence in his letter gives the lie direct to a clergyman and a gentleman; though it does not openly and manfully deny the main charge. The second sentence is a jumble which "no fellow can be expected to understand." I read, "it is generally thought a gross breach of etiquette to attribute... and in doing so" Mr. Surtees "has attacked the wrong man." Doing so? Doing what? The antecedent is "to attribute." The passage may be taken to mean that the ascription of unsigned articles in a paper to the writer in a breach of etiquette. That is an open question. The etiquette is not much observed; indeed, the signature of an article is only one of the signs by which writer may be known. Style is a sign; and I have heard that in the periodical press almost every article of note can be traced by acute persons to its actual source. "Mr. Surtees has been guilty" of knowing what all the world knows; and, "as often happens in so doing, he has attacked the wrong man." I am pleased to have that text as it was written. It is a fine example of bad English. In the first place, what is meant by "so doing" in this connexion? The use of the participle here is wrong. To say "Mr. Surtees has been guilty of this breach of etiquette, and, as often happens in such cases, he has attacked the wrong man," would be to write good English but to display bad manners; while to say that "Mr. Surtees has been guilty of this breach of etiquette, and, as often happens in so doing, he has attacked the wrong man," is to write that which is both unmannly and ungrammatical. In the second place, this jumble of words suggests a charge which Mr. Freeman can hardly mean to make. "Mr. Surtees has been guilty...and, as often happens in so doing, he has attacked the wrong man." The writer can hardly mean to say that Mr. Surtees is in the habit of ascribing articles to the wrong man; but in fact this is what he says. Now comes the main point. "No periodical exists in which I have reviewed Mr. Surtees and Dean Stanley and Pearson." Surely this is a paltry kind of evasion. The point is not whether Mr. Freeman has written disparaging articles against Mr. Surtees, Dean Stanley and Mr. Pearson in one periodical, but whether he has written them. The escape by accumulation is no escape.

Mr. Freeman appears to nurse some spite against Mr. Pearson's name. He speaks of "Mr. Pearson's Early and Middle Ages." He puts Mr. Pearson into the plural number, as though he were the Siamese twins, and he denies him the kindly use of the possessive case. This latter slip may be due to ignorance of grammar, not infirmity of mind. In fact, I am sure it is so, from evidence supplied in the following sentences. "That article," says Mr. Freeman, "appeared in the *Fortnightly Review*, and as, like all other articles in that Review, it had my name attached to it—" Do all the articles in the *Fortnightly Review* bear Mr. Freeman's name? The articles which I have read with pleasure in that periodical bore the names of Thomas Huxley, John Morley and John Tyndall. "My withers were quite unstrung!" cries Mr. Freeman. What does he fancy his withers are? Does he think that his fiddle-strings are his withers? Shakespeare, I believe, wrote "our withers are unwrung," which is both good English and good sense.

There are higher beauties yet in this brief text. The word *it* is the weakest word in our English speech, and the frequent presence of this word in any writing is the sign of a feeble style. Read this passage: "it had my name attached to it, it is neither necessary nor possible to make any mystery

about it; a pamphlet meant not, who never said and ample nor Mr. Caliban by saying. Here is

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about it." What is meant by "Mr. Pearson wrote a pamphlet, which Mr. Surtees also quotes" Is it meant that Mr. Surtees wrote the pamphlet? If not, why say so? Again, Mr. Freeman says, "I never cursed Mr. Pearson, or reviewed him, or said anything about Mr. Pearson." Even this example is not the best. "As neither Mr. Pearson nor Mr. Surtees quotes the words of this weekly Caliban, I cannot identify him, save negatively, by saying it is not I." His is not it—it is not I. Here is a grace beyond the reach of art.

LINDELEY MURRAY.

[We print this second curious epistle, word for word and point for point, with a few necessary notes in brackets.]

Somerleaze, Wells, February 24th, 1869.

Sir, I must call upon you to correct in your next number some mistakes in my letter headed "Reviews and Reviewers," printed in your last number, which are due either to your printer [Not one of them is due to our printer.] or to the transcriber of my manuscript. In either case I should have thought that any editor of a literary paper could, as most certainly any gentleman would, [In the interests of fair play, as between Mr. Surtees and Mr. Freeman, it was thought best to allow Mr. Freeman to speak in his own way.] have corrected such obvious slips for himself. [For Mr. Freeman, surely; not for the editor.]

In the second paragraph, the words "any man articles" were accidentally repeated.

In paragraph 5, the word "unwring" has been miswritten or misprinted "unstrung." [Not misprinted.]

In paragraph 6, the word "world" at the end has been miswritten or misprinted "work." [Not misprinted.]

In paragraph 7, after the words "editors permission," [Ought to be in the possessive case, we presume.] the dash ought to have been a comma, and, after the words "Sir Francis Palgrave," the dash ought to have been a full stop.

As my letter was written in a different hand from my signature, you must have been fully aware that these slips, if they did not come from your own printer, [Not one.] came from my transcriber and not from myself. [How could we know that?] The letter was signed Edward A. Freeman.] Anyhow it is hard to see how they affect the substance of my answer to the false statements [Not yet proved.] of Mr. Surtees. [No one said they did.]

You will perhaps oblige me by printing this latter "word for word and point for point." [We have done so.]

I am, Sir,  
Your obedient servant  
EDWARD A FREEMAN

#### AUTHORS AND PUBLISHERS.

Feb. 23, 1869.

MAY I ask you to allow me the use of your columns to protest against what appears to me an act of great injustice on the part of a publishing firm to me as an author?

I am the writer of several books in words of one syllable, which have been well received by the public, and the idea of which I may claim to have originated. These works are "Robinson Crusoe," "Esop's Fables," and "Sandford and Merton." The two latter were published for me last autumn by Messrs. Cassell, Petter & Galpin. In October I offered to them—as a third book on the same plan—"Evenings at Home," the MS. of which I deposited with them, and I announced that I was then preparing "The Swiss Family Robinson" in a similar manner, which I should also submit to them when ready. Negotiations ensued, but we differed as to terms, so that I felt compelled to withdraw the MS. (which had been in their hands for five or six weeks), and with it, of course, my offer of "The Swiss Family Robinson."

In consequence of this withdrawal, the firm threatened that they would "proceed with their series at once," which would "doubtless include 'Evenings at Home' and 'Swiss Family Robinson,'" written by another person, though they would "prefer their being done" by me. I could

hardly think that this was seriously meant, but nevertheless I caused a strong remonstrance to be made against so great a breach of confidence and such a violation of honour and morality. All remonstrance on my part, however, was repudiated, and, as I still declined their terms, the correspondence ceased in the beginning of last month.

My surprise may easily be imagined when I now find that the threat they held out has actually been carried into execution. Two new volumes, purporting to be in words of one syllable, have just been issued by Messrs. Cassell, viz. "Evenings at Home" and "Swiss Family Robinson." In both cases my ideas, as well as the titles of the works suggested by me, have been taken, the books being announced as new volumes of a "One-Syllable Library," and from their appearance in the same series with "Sandford and Merton" and "Esop's Fables," both of which bear my name on the title-page, can hardly fail to impress readers of the announcement that these two new volumes have also been prepared by me.

The object of Messrs. Cassell in resorting to this proceeding obviously is to forestall me in the publication of these two works, which are about to be issued for my benefit by Messrs. Routledge. And in order to effect this, they have brought out the books in an extremely hurried manner, to the detriment of their literary execution. To show that I am not writing without proof, I may adduce the introduction of many polysyllabic words in these works issued by Messrs. Cassell, of which I have already detected nearly two hundred, and the effect of which must be very prejudicial to my literary reputation. As instances of such words, I may quote the following:—India-rubber, porcupine, iguana, albatross, kingfisher, sandpiper, nightingale, woodpecker, flamingo, potato, penny, trial, any, monkey, &c.

I am at a loss to find terms sufficiently strong to stigmatize an act which seems to me so unfair and unjustifiable. But if I can obtain no legal remedy for such treatment, I can at least, with your permission, make public the transaction, leaving it to others to decide how far I have been wronged in the matter.

MARY GODOLPHIN.

#### MR. PAYNE COLLIER'S REPRINTS.

Maidenhead, Feb. 22, 1869.

At the risk of seeming to make my *nugae antiquæ* of more importance than they really possess, I have again to ask the Editor of the *Athenæum* to give me an opportunity of stating exactly how the case stands between myself and those friends who have hitherto supported me in my endeavour to preserve old and valuable relics from the chance of oblivion. Already, at the cost only of print, paper, and sometimes transcripts, I have placed between sixty and seventy productions of the reigns of Elizabeth and James the First beyond the reach of destruction; and, as an occupation and amusement of my old age, I wish to continue this employment; but as I have of late observed some slackness on the part of a few of my former encouragers, I may be allowed to stir them up to a little more energy and enterprise.

As to the pecuniary value of my reprints I can only say, that if any of those who have to this date received them are desirous of getting back the small sums they have expended, I will not only do that for them, but a great deal more: for any copies of my Red and Green Series, in a good state, I will gladly pay them twice the sum they themselves originally disbursed; for my Blue Series I have in vain offered three times as much as it cost; and as my Yellow Series proceeds I am confident that the few recipients who have succeeded (on account partly of the necessarily increased price, owing to the larger bulk of the productions) will regret their poor parsimony. If I obtained any, the smallest profit, from the undertaking, there might be some reason for this backwardness. In order to prevent mistake in this respect, I will here subjoin an exact statement how the account stands with reference to Thomas Nash's "Have with you to Saffron Walden," 1596, the reprint of which I sent round three days ago. Issuing only 50 copies, I have, till now, divided the expense of print, paper and transcript into as

many portions; but as the number of my subscribers has recently decreased from 50 to 43, I have been unwillingly compelled to charge a trifle more for each copy. The account therefore stands thus:

Printing and Paper	£	23	0	0
Transcript	..	..	12	0
			35	0

Now, 35l. is exactly 700s., and dividing them by 43, the number of recipients, gives 16s. and some pence for each copy; those pence, and 4d. additional per copy for postage, I have been willing to lose rather than put on 6d. more, so that by this transaction I am about 1l. out of pocket. If in this instance, as in some others, it had been necessary for me to make two or three journeys to Oxford or London (the book is not in the British Museum, which, though very deficient, does not subscribe one farthing to my undertakings of this kind), Nash's "Have with you to Saffron Walden" could not have been furnished to my friends for less than 17s. or 18s. per copy. I am content to lose 1l., but I ought not to be content to lose three or four times that sum.

Upon account of my Yellow Series, I still owe to my friends, I think, 4s. each, which will be liquidated when I put them in possession of my forthcoming reprint of S. Rowland's "Humour's Looking-Glass," 1608, now nearly ready. As long as the number of my recipients does not fall below 35, I shall persevere, taking it for granted that they will consider my contributions to our early literature worth the money they are required to pay for them. I am about also to put them to another test, by a reproduction of Thomas Churchyard's "Chips," as he called them in 1575. As the poems are very miscellaneous, and some of them as old as the reigns of Edward the Sixth and Mary, they will properly form a continuation of my Blue Series; they chiefly recommend themselves as historical productions, the author having been himself engaged in the scenes he describes. But Churchyard was not, like his immediate predecessors Surrey and Wyatt, a poet in the highest sense of the word; he was faithful to facts, but not fruitful in invention; still he had many inferiors who enjoyed greater popularity. The history of the progress of our language would be very incomplete without the addition of Thomas Churchyard. Those who desire to obtain my reproduction of his "Chips" must favour me with the remittance of 1l. by P. O. order. I do not for an instant ask it in the sense of a personal obligation; and although I like the employment of superintending these reprints, I would rather relinquish the scheme altogether than take the trouble to solicit the lovers of our old literature to befriend themselves.

J. PAYNE COLLIER.

#### A PERSONAL EXPLANATION.

(See *Athenæum*, Feb. 13, p. 242.)

14, St. George's Square, Feb. 25, 1869.

No communication has reached me since I last wrote to you, from Dr. Hall. Whether any, explaining the extraordinary conduct with which he stands charged, has been forwarded by him to you, and whether a reply may become necessary on my part, I of course do not know.\* But it will be of interest to those who have read my "Personal Explanation" in your issue of Feb. 13, to learn that in consequence of it, and quite spontaneously, a distinguished member of the Civil Service of India, Mr. John Beames, sent me a letter, the first part of which (its latter part I withhold for the present) runs as follows:—

"Mortlake, Feb. 13, 1869.

"My dear Sir—I have just seen the correspondence in the *Athenæum*. I have only been in England for a year, as you know, and am therefore not well acquainted with the gentlemen whose names occur in the matter; but having mentioned to Mr. Trübner what had occurred between me and Dr. Hall, he considers that I ought to put you in possession of what I know. I have been reading at the India Office Library for my edition of 'Elliot's Glossary,' and having, one day, occasion

\* No communication from Dr. Hall has reached this office, Feb. 25.—Ed.

to call on Dr. Hall at that place, he read to me with much glee a letter he had just composed in reply to that by 'M.A.' This letter he told me was directed against Mr. Hunter. I asked who had written the 'M.A.' letter. Hall said he did not know, but added that he had become an object of dislike to certain persons on account of his having obtained the librarianship, and he supposed it was one of those persons who had written it. I was too new to English affairs to understand the allusion, but I now see that it was pointed against you..... You are at liberty to make this letter public in any way you please.—Believe me, yours very truly,

JOHN BEAMES."

This letter, too, then shows (1) that Dr. Hall has stated that "he did not know" who wrote the "Master of Arts" letter of the 21st of November, 1868; and (2) that he imputed its authorship to a rival of his in the candidature for the librarianship. The evidence given in my previous communication has proved beyond a doubt that Dr. Hall well knew that Mr. Furnivall was the writer, and that he himself was the instigator and intellectual author of the "M.A." letter.

Lest there should be any misunderstanding of that portion of my letter in the *Athenæum* of the 13th instant which relates to the friend of Mr. Bryan H. Hodgson, and the part he took in bringing these extraordinary matters to light, I will in addition observe that his communication to Dr. Rost of what he had seen in the November letter of Dr. Hall to Mr. Hodgson, was by no means an intentional, but, on the contrary, a purely accidental act. Not the desire of exposing Dr. Hall's conduct had caused him to state to Dr. Rost what he had seen in Dr. Hall's own words, but the desire of relieving the latter from the suspicion of having done anything so discreditable as that with which he stood charged. It is this feeling alone which induced him first to contradict what Dr. Rost had told him he held on good authority regarding the real authorship of the "M.A." letter, and then, by referring to Dr. Hall's own words, to state the grounds for his disbelief. Again, his reading to me the passage from Mr. Hodgson's letter to himself, as mentioned in my last letter, was likewise only an accidental communication of his to me : it was caused by the fact that I had shown him the letter (also printed in the *Athenæum* of the 13th inst.) in which Dr. Hall denied ever having written a letter in which he attributed the authorship of the "M.A." letter to a disappointed rival of his in the candidature for the librarianship, and because this bold denial of Dr. Hall by implication now impeached the veracity of Mr. Hodgson's friend.

The evidence supplied by this gentleman, and confirmed by Mr. Hodgson's words, is thus the more valuable, as it was given quite unintentionally, and actually in order to remove any suspicion from Dr. Hall's conduct, not in order to raise it beyond a doubt.

TH. GOLDSTÜCKER.

#### THE REMAINS OF VOLTAIRE.

Mr. Schuyler, Consul of the United States at Moscow, has been examining the archives of that city to good purpose. Among his discoveries is a despatch of Prince Ivan Baratinsky, Russian Ambassador at Paris. It is addressed to the Empress Catherine II., and is dated 17th (28) June, 1778. Part of the despatch consists of an unsigned letter written by a friend, and at the instigation of the ambassador, containing authentic details of the death of Voltaire and of the disposal of his remains. It is addressed to the Czarina, on account of the interest she took in everything which concerned "that great man." Mr. Taine has published, in Paris, a copy of this document, which was forwarded to him by Mr. Schuyler.

The document is of great length, but it may be described summarily. It contains details hitherto unprinted concerning the disposal of Voltaire's body, and it is to this effect. Exhausted by a debate at the *Académie*, in which he had taken an active and eloquent part, Voltaire, on returning home, was smitten by excruciating internal pain, which he sought to alleviate by large doses of opium. Growing worse, Tronchin was sent for, and the doctor, not being acquainted with what Vol-

taire had taken, ordered that laudanum should be administered. The remedy was fatal to the philosopher. While he was dying, the Duchess of Nivernois and Madame de Gisors, her daughter, extracted a promise from the Curé of St.-Sulpice that after Voltaire's death the Curé would publicly refuse to bury him. This refusal would be illegal, as Voltaire, when indisposed two months previously, and at the request of his family, had made a formal confession to the Abbé Gautier, and had been reconciled to the Church by the Curé of St.-Sulpice, the parish in which Voltaire resided. The Curé and Abbé visited Voltaire in his last moments. The dying man put his arm around the Curé, assuring him of his respect for him. "Sir," said the Curé, "do you believe in the divinity of Jesus Christ?" — "I beg that you will let me die in peace!" replied Voltaire. The Curé turned away, and intimated to the friends present that he abandoned the dying philosopher.

Three or four hours later in the night Voltaire breathed his last, and then his friends and relatives understood that when a dying man was "abandoned" by his priest, he could not be buried in consecrated ground, and might be cast out of any grave, wheresoever dug for him. Voltaire's body was at once embalmed. The heart was given to the Marquis de Villette, who placed it in his private residence. Voltaire's nephew, the Abbé Mignot, contrived to smuggle the body itself out of Paris. It was decked in the dressing-gown and nightcap of the defunct, and laid at length in a carriage, so that it might pass for an invalid being transported to the country. A servant sat in the carriage with it. The corpse was thus conveyed to the Abbey of Cellières, belonging to the Abbé Mignot, who, with another nephew of Voltaire's, M. d'Ornoy, and some friends, were on the spot, which is a few miles from Nogent-sur-Seine. Into a grave, eight feet deep, the uncoffined body was let down. Quicklime, two feet deep, was cast upon it, and in a few hours the body was entirely consumed. Thus the end was gained of burying Voltaire in consecrated ground, and preventing the possibility of the body being cast out of the grave. The prior of the abbey had a funeral service celebrated in honour of the deceased in the abbey where he was interred, and similar services were celebrated in neighbouring churches. The diocesan Bishop of Troyes published his anger at this step; but the Prior remarked that he could not legally refuse the rites of sepulture to the body of a man who had duly confessed so shortly before his death. It was reported that the Bishop might have prevented what he only thought fit to censure.

Such is the summary of a very long document, the authenticity of which is apparently guaranteed. Out of it arises a question of some historical interest. On the 30th of May, 1791, a coffin was carried from Cellières to Paris, which was said to contain the body of Voltaire. It was conveyed to the "Pantheon," into which the Church of Ste.-Genèviève had just been converted, with such circumstance of pomp as had probably never been awarded to the most exalted of mortal men. In 1806 the Church was restored to its first purpose; but it was not till 1822 that it was re-consecrated, and divine worship again performed in it. Five years ago, the present Marquis de Villette presented the Emperor with Voltaire's heart. His Majesty thought that such a relic might be placed where Voltaire's body lay in the Church of Ste.-Genèviève. The Archbishop was consulted; but he smiled, as he hinted a doubt whether the remains of Voltaire could be found in the above church. The tomb was opened, and proved to be empty. Then old men remembered a story of the coffin that had been carried thither from Cellières having been buried in some unconsecrated hole. The heart is now, we believe, in the Imperial Library. The document sent to Catherine by her ambassador in France would seem to show that Voltaire's body could never have rested in the Pantheon at all. All the sentimental pilgrimages made thither were made to a shrine without a hero. The two feet of quicklime thrown on the body at its burial at Cellières disposed of what was mortal of the hero. The "Apotheosis" of Voltaire in 1791 was a splendid

fare, and Monseigneur l'Archevêque Darbois probably knew "all about it" when he quietly smiled at the application to have Voltaire's heart placed near Voltaire's body.

#### OUR WEEKLY GOSSIP.

THOSE who take an interest in the advancement of middle-class education will hail with satisfaction that clause of the ministerial measure which provides for the appointment of a Council of Education, whose business shall be to give schoolmasters certificates of competency, based on examination by the Council or some other recognized body, and to examine the scholars both of endowed schools and those private schools whose masters are willing to submit to the regulations about to be enforced upon endowed schools. Satisfactory certificates of the competency of masters have been long needed, both as a protection to the public and a means of elevating the scholastic profession. The examination of scholars has been to some extent provided for by the University Local Examinations; but these, though excellent as far as they go, are very limited in their operation, being confined to the few boys in each of comparatively few schools whom the master thinks proper to send in. There is also a want of that uniformity both in the requirements and mode of conducting the examinations, which can only be secured by the institution of some single authority. We trust the proposed Council will consist, not merely of politicians who have taken up the subject of education on grounds of public expediency, and scholars of university distinction, but also of practical teachers, some of whom are or have been masters of private schools. The great preponderance of private over endowed schools in point of number is in itself a reason why the masters of such schools should not be entirely excluded. And if the operation of the measure is to extend beyond the limits of endowed schools, as is greatly to be desired, the cordial co-operation of private schoolmasters is indispensable, and cannot fairly be expected if they are altogether unrepresented in the Council. It is reasonable to assume that the suggestions of highly-qualified persons of this class, with regard to the subjects and method of examination, would not be without some value.

In a note communicated last week to the Royal Society, Mr. Huggins states that on the 13th inst. he succeeded in seeing one of the solar prominences under such circumstances that he could define its form. Since then, as we hear, he has so far improved his method of observation that failures henceforth will be out of the question. By this it will be understood that evidence accumulates rapidly that an eclipse no longer essential to observation of those strange rosy, cloud-like forms projected beyond the edge of the sun. The competition among astronomers to examine and identify these things is at present so keen, that we may expect to hear more about them shortly.

All lovers of a good joke will be glad of the news that some more ballads, by the author of "Hans Breitmann's Party," are in the press. We hope that Mr. Trübner will produce them soon. The first set were the best things of their kind since the "Biglow Papers."

The Spenser Society has just issued the third part of its handsome fac-simile reprint of "The Works of John Taylor the Water Poet," folio, 1630. This completes the book. The Society's accounts for the first two years are to be ready in July.

The Trustees of the Johnson Memorial Prize for the Encouragement of the Study of Astronomy and Meteorology, propose the following subject for an essay: "On the Laws of Wind. 1. With regard to Storms; 2. With regard to average Periodical Phenomena at given places on the Earth's Surface." The prize is open to all members of the University of Oxford, and consists of a gold medal of the value of ten guineas, together with so much of the dividends for four years on £337. Reduced Annuities as shall remain after the cost of the medal and other expenses have been defrayed. Candidates are to send their essays to the Registrar of the University under a sealed cover, marked

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"Johnson Memorial Prize Essay," on or before the 31st of March, 1871.

The Ballad Society's first two numbers have been issued this week. The promised issues of the Early English Text and Chaucer Societies are still unavoidably delayed for a few weeks.

The next work of the Roxburghe Library will contain a cash account of the Society's receipts and expenditure for the year 1868.

The Clarendon Press has commissioned Mr. Richard Morris to prepare a new edition of his 'Selections from Chaucer.' In this the accented and silent final *e's*, which give so much trouble to beginners, will be marked with distinctive marks; and collations from the Chaucer Society's six-text edition of the 'Prologue' and 'Knight's Tale' will be introduced.

The Rev. Dr. Churchill Babington has, with the approval of the Master of the Rolls, handed over the completion of his edition of 'Higden's Polychronicon,' with its triple English translation, by Trevisa and two later writers, to the Rev. J. Rawson Lumby, of Magdalene, Cambridge, the editor of 'King Horn,' &c., for the Early English Text Society.

The difficulty experienced in rolling thick armour-plates of considerable width appears to have been successfully overcome at the Atlas Works, Sheffield, by the simple process of rolling the pile crossways as well as lengthways until it becomes of the required dimensions; the great difficulty of heating uniformly very wide masses of metal being thus abolished. Mr. Ellis, the managing director of the Atlas Works, expressed himself strongly as to the great difficulty of heating plates of any considerable width, before the Gibraltar Shield Committee in January of last year; and Lieut. English, of the Royal Engineers, subsequently hit upon the method above mentioned. In a letter, dated the 11th of March, 1868, published in the addenda to the Report of that Committee, he describes the plan, and mentions his having suggested it on the 3rd of March to the managing director of the Atlas Works. By the report of the first successful experiment, made on the 19th inst., it appears that the process has since been patented by Mr. Ellis.

We regret to hear from Madrid that Mr. Bergenroth died in that city, very suddenly, on Saturday last week. He was at Simancas, the field of his useful and important labours, when he was attacked by fever, and though he left for Madrid, he gradually succumbed. Mr. Bergenroth was a scholar, a traveller and a gentleman; a man of good family and connexions, and of very wide and sound accomplishments. His 'Calendars of State Papers' will long preserve his memory in the grateful minds of literary and historical students.

Mr. Hyde Clarke gave the last of his lectures on Comparative History, at the London Institution, on the 15th inst. It related to the permanent establishment of races, and the distinction between empires of conquest, such as the Greek and Roman, which produced no national change, and empires of colonization, like those of the English and the Russians, which have resulted in a durable extension of race. He referred to the question of the possible maintenance of the English empire, and the necessity for considering the subject in the broader aspects suggested by Mr. Hesworth Dixon and Mr. Dilke, of the whole English occupation in the Old World and in the New, whether under English or American name. With regard to the

possible augmentation of a population, he pointed to the French Canadians, who in the century since the conquest have increased from 30,000 to 1,000,000—a rate of progression which, in three or four centuries, would allow of a small body of nomads acquiring the development of a powerful nation.

Some short time ago a paragraph appeared in the papers, announcing the important discovery recently made at the India Office Library of the 'Timur MSS.' The discovery was important; but the name of the discoverer was not given. We learn that it is Hassun Effendi, an eminent Arabic scholar.

The Early English Text Society promises for its

issue of 1869 the following books: in its Original Series, 1, 'Merlin,' Part III., completing the text of the work, and containing Mr. Glennie's essay on Arthurian Localities; 2, Sir David Lyndesay's 'Satyre on the Thre Estatys, Lords, Commons and Clergy'; 3, Lauder's 'Minor Poems,' completing his works; 4, an Anglo-Saxon 'Finding of the Cross,' with two Early English poems on the Cross; 4, 'Merlin,' Part IV., Preface, Index and Glossary; 5, 'The Vision of Piers Plowman,' Text B., the second of the three versions of the poem; 6, 'English Gilds.' For the Extra Series, 1, Chaucer's 'Bred and Mylk'; 2, Barbara's 'Burs,' Part I.; 3, 'A Book of Precedence,' with an account of the early Italian works on Courtesy (by Mr. W. M. Rossetti), and of the earliest German book on the same subject (by Mr. E. Oswald); 4, one or more of a series of tracts on the 'Condition of Tudor England'; 5, 'Ypotis,' 'King Robert' of Sicily, and the King of Tars and Soudon Damas, from the Vernon MS. The forthcoming Report says that the Society had 116 new members last year, and that its income was over 1,200*l.*, though 100*l.* of that sum belonged to the Reprinting Fund. In the four years since its start, the Society has more than quadrupled the numbers and income of its first year, and nearly quadrupled its issue of texts. The Report dwells with justifiable pride on what the Society has done and is doing for early English, and appeals to its members for fresh help in the following words:—"As every member may feel assured that no day passes without some or one of the Society's editors working for him, so those editors would like to feel that no year passes without each member doing some work for them,—bringing in a fresh member to share in the task the Society has undertaken. That task is a worthy one, one worth doing at the cost of some, nay much, sacrifice. We are banded together to trace out the springs, and note the course, of the language that shall one day be the ruling tongue of the world, which is now the speech of most of its free men. We are engaged together in publishing the records of the thoughts, the aspirations, the greatness and the littleness, of those to whom we owe our nation and ourselves; we seek to illustrate the progress of those changes in the nation's life which have led from the declaration of Edward the First's judge to the owner of a serf, 'Take him by the neck; and he and his issue are yours for ever,' through Henry the Eighth's manumission—A.D. 1514: 'Whereas God created all men free, but afterwards the laws and customs subjected some under the yoke of servitude, we think it pious and meritorious with God, to manumit Henry Knight a tailor, and John Herle, a husbandman, our natives.'

—*Barrington on Statutes*, 275—to the wide suffrage of our own day, that so the old life of England may be bound to the new, and men may learn from our texts wherein their ancestors failed in care for the weak, in thought for the poor, and be helped in their own efforts that neither shall be wanting now. The Society's work is one in which everybody who takes pride in being an Englishman may fairly be called on to take part, and the Committee appeal to every member to bring the Society's claims for support under the notice of all men within his reach."

The Chairman and Committee of the Associated Arts Institute gave a *soirée* last Saturday evening. The attendance was large, and many of the club sketches gave great promise.

The Cotton Supply Association is to have its pendant in the Silk Supply Association; which looks as if the ordinary action of demand and supply had failed of their effect in the one case as in the other,—a question for political economists to discuss. The Silk Association, having constituted itself, with Chairman, Treasurer, and Secretary, undertakes to "stimulate the production of silk in every country where the mulberry-tree is capable of giving food to silkworms." Why not the ailanthus also, and the oak, on which some kinds of silkworms live? In India they are to be especially active in propagating sericulture; they will endeavour to introduce it into Eastern Australia, and in Turkey and other countries nearer home, the authorities and consular agents are to be incited to do their

best to improve the breed of silkworms, and increase the supply of cocoons. It is perhaps well for the world that Colonial Governors, and Sultans, and Viceroys, and Government functionaries of different degrees, should assist in keeping throwsters and weavers at work, and in rendering it more and more possible for women to walk the world in silk attire.

For those who are tired of growing wheat, or turnips, or "mangold"—as the British farmer perversely calls it—a prospect is opening of competition with the West Indies by growing sugar. Fitly enough, it is in the East that the dawn appears; for Suffolk, already famous for its agricultural implements, white bricks, and gun-cotton, has begun to manufacture sugar at a proper factory, environed by the requisite works, within sight of that tall church-tower at Lavenham, said to be the handsomest in the county. These works were erected by a merchant of Mincing Lane; the neighbouring farmers supply him with beetroots, and he converts them (the roots, not the farmers) into sugar. The Silesian beet is the best for the purpose, owing to its large proportion of saccharine matter, and of this kind 800 tons were grown last summer, notwithstanding the unfavourable conditions produced by the drought. The quantity anticipated for the present year is 4,000 tons, ready for use by the end of September, when the works will "convert" the roots at the rate of 60 tons a day. Should the results prove favourable, as may be hoped by the result of 1868, the first year, England may then take its place with Holland, France, Belgium, and intertropical lands among sugar-making countries.

In a MS. of the early part of the fifteenth century—William of Nassington's translation of John Waldby's treatise on the Paternoster, &c.—we find an earlier notice than we had expected of shamming beggars in England. Their trade must have been a well-known one, as they had a special name—*Faytours*,—slugs or lazy scoundrels:—

*faytours wynnes mete and moné*  
Of paine pat has mercy and pyte;  
flore lyther whyles cane pai fynde,  
To make paine seme crokede and blynde,  
Ore seke, or mysays, to menes syght;  
So cane pai paire lymes dyght,  
ffor men suld paine mysays deme;  
Bote pai are nocht swilke als pai seme.

Will Close on Saturday, March 20.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SOCIETY'S EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN, Pall Mall East, 'till Five.—ADMISSION, 1*l.*

WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, 53, Pall Mall, WILL CLOSE ON SATURDAY, the 27th inst. EXHIBITION OF SKETCHES, &c.—ADMISSION, 1*l.*; CATALOGUE, 6*d.* FROM NINE 'TILL SIX.

JAMES FAHEY, Sec.

The Institute will open on the 15th of March. EXHIBITION OF THE WORKS OF THEIR LATE MEMBER, E. H. WEINERT.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EXHIBITION IS OPEN daily, from 10 till 6.—ADMISSION, 1*l.*; CATALOGUE, 6*d.* GAS AT DUSK.

GEORGE L. HALL, Hon. Sec.

SIXTEENTH ANNUAL WINTER EXHIBITION OF PICTURES, BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN AT THE French Gallery, 120, Pall Mall, from Half-past Nine 'till Half-past Five o'clock.—ADMISSION, 1*l.* LIGHTED BY GAS.

WATER-COLOUR DRAWINGS, BY J. M. W. TURNER, R.A., ROBERT BURNS, BIRCH, STODDARD, R.A., GEORGE BRETT, R.A., DUNCAN, THOS. STOTHARD, R.A., DAVID COX, GUIDO RAUCH, R.A., COOPER, R.A., LOUIS HAGHE, COPEL FIELDING, J. F. LEWIS, R.A., JOHN SHERRIN, DE WINT, DOBSON, A.R.A., CARL WERNER, J. J. JENKINS, J. T. HIXON, AND OTHER EMINENT MASTERS, ON VIEW, FROM TEN TILL FOUR, AT JOHN J. WIGZELL'S Fine-Art Gallery, 46, Madox Street, Bond Street, W. FREE.

ROYAL POLYTECHNIC.—LENTEN LECTURES ON ASTRONOMY, by Prof. Pepper, next Monday, Wednesday, and Friday, at Three. SUBJECT: The Earth; the Tides; the Seasons; the Moon.—Singing and Sensitive Flames.—The Mysterious Hand (the Discovery of the Handwriting of the Devil).—Eccentric Tales, J. L. KING, Esq.—The Spectre Barber and The Maid of Orleans, by Mr. and Mrs. Robert Coote.—The Vocal Flautist, Ferreyra, "Man Flute," the rival of Picc.—ONE SHILLING.

## SCIENCE

### — SOCIETIES.

ROYAL.—Feb. 18.—General Sabine, President, in the chair.—The Marquis of Salisbury and Lord Houghton were admitted into the Society. The following papers were read: 'On the Structure of Rubies, Diamonds, and some other Minerals,' by Mr. H. C. Sorby and Mr. P. J. Butler,—'Note

on a Method of viewing the Solar Prominences without an Eclipse,' by Mr. W. Huggins.

GEOGRAPHICAL.—Feb. 22.—Sir A. S. Waugh in the chair.—The paper was, 'On Antarctic Discovery and its Connexion with the Transit of Venus in 1882,' by Staff-Commander J. E. Davis, R.N.

GEOLoGICAL.—Feb. 19.—Annual General Meeting.—Prof. T. H. Huxley, LL.D., President, in the chair.—The Secretary read the Reports of the Council, of the Library and Museum Committee, and of the Auditors. The general prosperity of the Society, as evinced by its financial position and by the continued increase in the number of its Members, was stated to be very satisfactory.—The President presented the Wollaston Gold Medal to H. C. Sorby, Esq., and the balance of the proceeds of the Wollaston Donation Fund to W. Carruthers, Esq., of the British Museum, in aid of his researches in Fossil Botany.—The President then read his anniversary address, which was prefaced by biographical notices of recently deceased Fellows.—The ballot for the Council and Officers was taken, and the following were elected for the ensuing year: President, Prof. T. H. Huxley; Vice-Presidents, Sir P. de M. Grey Egerton, Bart., M.P., Sir R. I. Murchison, Bart., W. W. Smyth, and Rev. T. Wiltshire; Secretaries, P. M. Duncan and J. Evans; Foreign Secretary, Prof. D. T. Ansted; Treasurer, J. G. Jeffreys; Council, Prof. D. T. Ansted, W. B. Dawkins, P. M. Duncan, Sir P. de M. G. Egerton, Bart., M.P., J. Evans, D. Forbes, J. W. Flower, R. A. C. Godwin-Austen, H. B. Holl, M.D., Prof. T. H. Huxley, J. G. Jeffreys, Prof. T. R. Jones, Sir C. Lyell, Bart., J. C. Moore, Prof. J. Morris, Sir R. I. Murchison, Bart., J. Prestwich, Earl of Selkirk, W. W. Smyth, A. Tylor, Rev. T. Wiltshire, S. V. Wood, jun., and H. Woodward.

ASiATIC.—Feb. 15.—Sir E. Colebrooke, Bart., M.P., President, in the chair.—The following gentlemen were elected Members of the Society: A. Grote, Col. Meadows Taylor, W. B. Smith, E. Ransom, C. Horne, Major Poore, and N. B. Denys.—A paper was read, by Mr. J. Ferguson, 'On the Chronology of the Hindus.' A paper was also presented, by Mr. R. C. Childers, 'On the Khuddakapātha, translated from the Pali, with the Original Text and Notes.'

NUsiSMATIC.—Feb. 18.—W. S. W. Vaux, Esq., President, in the chair.—The Rev. T. Cornewall exhibited a thaler struck by John of Leyden, at Münster, commonly called an 'Anabaptist Thaler.'—Mr. G. Sim exhibited a counterfeit striking bearing the head and title of Edward II., struck by the Dukes of Lorraine and the Bishops of Toul.—Mr. S. Smith, jun., exhibited a sketch of a new variety of the short-cross penny of Henry the Third.—Mr. T. Jones exhibited a drachma of one of the Ptolemies, probably Philopator, bearing the date PE (105).—Mr. Evans exhibited a contorniate of the latter half of the fourth century, having on the obverse a chariooteer standing in front of a horse, with the legend PORVNI, and the name of the horse Botricales, and on the reverse a chariooteer, in a quadriga, and the legend LVVDI SPERO BONNETSA-E, probably meaning 'Ludi spero bonum et faustum eventum.' The designs, both on the obverse and reverse, are engraved in intaglio instead of being, as is usual, cast or struck in relief.—Mr. Vaux read a paper communicated by General Cunningham, 'On the Greeks of Bactriana, Ariana, and India, and on the date of the Bactrian Independence.'

STATISTICAL.—Feb. 16.—Dr. Farr in the chair.—A paper was read by Mr. H. Mann, 'On the Costs and Organization of the Civil Service.'

LiNNÆAN.—Feb. 18.—G. Bentham, Esq., President, in the chair.—Dr. G. Rogers and Mr. G. H. Lewes were elected Fellows.—The following paper was read: 'A Contribution to the Anatomy, Physiology and Distribution of the Firolidae,' by Dr. A. Rattray.

METEOROLOGICAL.—Feb. 17.—James Glaisher, Esq., Pres., in the chair.—A paper was read 'On a Description of Mr. Cator's Anemometer, as newly arranged with the Spiral Apparatus, and its Registration from the 11th of September, 1863, to the 11th of February, 1863,'—'On the Connexion between the Rotation of the Wind in the Southern Indian Ocean, and the Relative Positions of the Polar and Equatorial Currents,' by Mr. C. Meldrum.

SOCIETY OF ARTS.—Feb. 17.—A. J. Mundella, Esq., M.P., in the chair.—The paper read was, 'On the Efficiency and Economy of a National Army, in connexion with the Industry and Education of the People,' by Mr. H. Cole.

Feb. 22.—'On Painting' (Cantor Lecture), by S. A. Hart, Esq., R.A.,—Lecture IV., 'On Landscape Painting.'

INSTITUTE OF ACTUARIES.—Feb. 22.—S. Brown, Esq., President, in the chair.—The following gentlemen were elected Associates: Messrs. E. C. Griffith, C. E. Mason, and F. H. Berry.—Mr. A. H. Bailey read a paper 'On Rates of Premium for Foreign Travelling and Residence.'

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 2.—General Monthly Meeting.  
— Ethnological, 8.—Insects and Insectivorous Birds,' Mr. Weir.  
Architects, 8.—Special General Meeting.  
TUES. Royal Institution, 3.—'Comparative Anatomy,' Rev. F. W. Farrar.  
Historical, 3.—General Meeting and Lecture.  
Syro-Egyptian, 7.—'Egyptian Discovery,' Mr. Bonomi.  
Engineers, 8.—'Man an Indestructible Atom,' Mr. Henwood.  
ANTHROPOLOGICAL, 8.—'Man an Indestructible Atom,' Mr. Henwood.  
WED. Scientific, 8.—'Promotion of Scientific Instructions,' Mr. Sales.  
THURS. Royal Institution, 2.—'Respiration,' Dr. Harley.  
Royal Academy, 8.—'Architecture,' Mr. Scott.  
Chemical, 8.—'Cathartism,' Mr. Tomlinson.  
Literary, 8.—'Genus Cassia,' Mr. Bentham.  
ANTIQUARIES, 8.—'Portrait of Leonora Augusta,' Mr. Franks.  
FRI. Royal, 8.  
ROYAL INSTITUTION, 8.—'Spectrum Analysis,' Mr. Huggins.  
PHOTOGRAPHICAL, 8.—'Kitschi's Opuscula Philologica,' Dr. Walker.  
SAT. Royal Institution, 8.—'Hydrogen,' Prof. Odling.

#### FINE ARTS

##### A COLLECTION OF ORIENTAL PORCELAIN.

At the Burlington Club, Piccadilly, a small but very interesting selection of specimens of Oriental, for the most part Chinese, porcelain and enamels has been formed from the cabinets of some of the members of the club and others, including Messrs. Bonamy Dobree, Fisher, A. W. Franks, Henderson, J. Holt, Seymour Haden, J. James, Locker, Maskell, A. Morrison, J. C. Robinson, H. V. Tebbes, jun., Dr. Hamilton, and Sir D. Wyatt. Eschewing an attempt to examine these works from any other than the artistic point of view, we may call attention to some of the more remarkable among them. To Mr. Franks belongs a large yellow saucer, which is decorated with deep blue foliage and has a peculiarly archaic and highly decorative interest; the leaves on the bottom of the vessel inside are well composed and freely drawn; on the same account the running foliage of similar character on the outside of its rim is admirable. This specimen (or the original, if it be a copy) bears the date of the Seuen-ti period (1420—1436), when, under the Ming dynasty, the manufacture of porcelain was in an admirable state. The simplicity of its decoration would seem to indicate that the art of the Chinese at the date of its production was in a very different state from that which has been represented as proper to the time.—Mr. J. C. Robinson contributes a large circular dish, on the flat part of which, inside, appears the mystic stag, or *ke-lin*, and other decorations in blue on a finely-tinted ground of white; on the margin of the rim is a diaper band inclosing a scroll. The execution and arrangement of these forms are noteworthy for boldness and freedom. It is suggested that this specimen may have been wrought for the Persian market, and its pattern arranged to suit the taste of those lordly Orientals, whose superb dishes with flowers and foliage in red, azure, and green on cream-coloured grounds are, notwithstanding fastidious objections to the roughness and coarseness of the pottery, among the most artistically fascinating of decorative wares. In front of Mr. Robinson's dish are two fine jars representing the highly improbable Chinese date answering to A.D. 1004. To Mr. Henderson belongs a magnificent tall bottle, now on a shelf in the front room, which is not unlike an alabaster in its shape, and has a sober blue ground, which is painted and gilt with fish in those attitudes of floating which are so common in bowls, &c. These animals are not so well drawn as we often see them like, yet the decorative effect of the vessel is superb. Beneath the last, on the floor, is a large jar, with indications of Persian taste in the decorations, which comprise a sort of shawl-pattern in valances on

Long Ladies, *lange lizen*, of the Dutch collectors, who gathered Nankin china decorated with figures of this kind with zeal similar to that which manifested itself in respect to tulip culture. These bear date 1465—88. Many fine examples of "blue" appear in the cases of the club.

In a case in the same room are what we consider the most exquisite specimens of over-refined Chinese decorative porcelain. It would be hard to surpass the delicacy of two egg-shell saucers, the property of Mr. Fisher, one of which has a blue and gold border inclosing a picture of an imperial procession, and seems only fit for the hands of a Chinese empress while in the splendour of her beauty; the other smaller saucer has a landscape of a river of the milky-coloured porcelain winding among mountains in raised dead gold, which are so wonderfully drawn that it is difficult to cease examining them. We are inclined to attribute the latter saucer to a Japanese decorator. See, also, near these, two very handsome square bottles, one having a yellow ground enriched with flowers, and another a black ground with green, red, and white flowers of luxurious character and delicate colouring. Belonging to the same collector is a cup with its saucer, having a deep pink ground, like a dull *Rose Du Barry* tint, with leaf shaped spaces of white that inclose flowers and leaves: these are gems in their way. In another case is some porcelain, the property of Mr. Henderson, painted with quails, &c. Among them is a milk-white saucer, the body of which appears to have been perforated in a pattern of dragons, &c. before the thick semi-transparent glaze was added outside the pattern, and rendered it almost invisible until the object is held against the light. Other articles of like luxurious character are two little green vases with pink foliage, of the eighteenth century, belonging to Mr. J. James. Certain tobacco or betel boxes, belonging to Mr. Franks, made up of plaques with metal mounts, have been found interesting, because, being obviously of Chinese manufacture with Indian, and even European, designs, they serve to refute a theory of M. Jacquemart's, who ascribes such works to India proper. They were evidently, as is common in other cases, made for "barbarian" markets; just as in our days English calico and handkerchief printers reproduce outlandish designs, and send the copies all over the world, from China to Brazil. Another instance of fabricating for foreign markets appears in the well-known so-styled "plates of the gods," in blue, and bearing the Seuen-til date, which are asserted to be by Japanese makers, who have copied ancient Chinese marks, and to have been made for the Dutch market, where they were once in high favour. Some specimens of this ware, the property of Mr. H. V. Tebbes, are in a case in the front room; whers, also, are other items from the collection of that amateur. Among these is a fine and large jar, with enamelled birds in bronze, red and black, as if perched upon boughs of apple-trees in bloom; also, a rich blue vase; and, in the small room, a fine, though comparatively late, large vase of Nankin blue, 1736—96. Two handsome jars, decorated with flowers and foliage in green, purple, yellow and red on a black ground, the property of Mr. James, are striking objects on a side table in the front room: they are said to be worth 200*l.* each. To Mr. Seymour Haden belongs a curious calabash-shaped bottle, painted with blue goddesses, &c., in shells upon, or rather in, waves of red-brown; also several very interesting specimens of other kinds. Near this bottle is another of Mr. James's, which is hexagonal in plan, and by no means elegant in its contours; but of which the bronze and dull golden hues please us. This bears the highly improbable Chinese date answering to A.D. 1004. To Mr. Henderson belongs a magnificent tall bottle, now on a shelf in the front room, which is not unlike an alabaster in its shape, and has a sober blue ground, which is painted and gilt with fish in those attitudes of floating which are so common in bowls, &c. These animals are not so well drawn as we often see them like, yet the decorative effect of the vessel is superb. Beneath the last, on the floor, is a large jar, with indications of Persian taste in the decorations, which comprise a sort of shawl-pattern in valances on

the shore in splendour, green vases, the little green high reliefs, the painted with a the extra- beautiful near the bottle with a the extra- series of and Lu member Fisher. At the substitu- tures at- ing, of artist's collection the law unusual the foot larger the feet of the same scene in hollow, so that picture. Upon the and since in will be lion who in his f afterwa- lion in a dis- crucifixion homes are above the limbs, and arms a prayer thrown action described in Ode of birth of sacred behal- allow the his share ocean, the war oath of Ratifiers should be great s- fresh fr- of the the wa- energetic long-liv- ing ar- arms c- cloudy

the shoulder; the body is enriched with flowers in splendid colours. In a case with Mr. James's green vases having pink foliage, is a gem of ceramic craft, the property of the same gentleman, being a little green pilgrim's bottle, with a dragon upon it in high relief. The colour of this treasure is marvelously fine. Behind is a duller-coloured but very beautiful incense-burner, of blue-green. In a case, near the door of the same room, is a little bowl, painted on the bottom, inside, in old dark blue, with a stork and other ornaments, and having on the exterior scroll-work of the same colour and character. The admirers of enamels will find satisfaction in examining the lovely-coloured pilgrim's bottle which belongs to Mr. A. Morrison and several smaller examples in its order of decorative art.

At the end of March the Burlington Club will substitute for this gathering of porcelain a wealthy series of etchings and other works of Albert Dürer and Lucas van Leyden, chiefly from the folios of members, among which those belonging to Mr. Fisher will be noteworthy.

#### FINE-ART GOSSIP.

Mr. Leighton will probably exhibit several pictures at the forthcoming Royal Academy gathering, of which he is one of the hangers. This artist's diploma picture, to be contributed to the collection of the Academy, in accordance with the law of the elections, is among these, and of unusual importance. It represents St. Jerome at the foot of a crucifix, and is a single figure, rather larger than life-size. The stem of the cross, the feet of Christ being visible upon it, is in front of the saint, and on the right of the picture. The scene is the desert in Chalcis, and as if in a hollow, dug or naturally formed in the waste place, so that the edge of the pit is above the foot of the picture, and an "artificial" horizon is presented. Upon the edge of the pit sits with his long, lithesome, and sinewy back towards us, and his heavy mane in wild locks, the lion of the saint's retreat—the lion whom the great doctor had cured of a wound in his foot, and who followed Jerome at all times afterwards, and who is his emblem. Behind the lion is a glowing sky, from which his figure is distinct in solidity and colour; about the foot of the crucifix grow wild, desert flowers, such as have homes in stony places. A scourge and a scorpion are on the ground. There the saint kneels, naked above his loins, having a blue robe on his lower limbs, and beneath it a white one. His hands and arms are upraised, as if passionately wrestling in prayer with the Redeemer on the cross; his face is thrown upwards, and the eyes are abased. The action is full of affecting energy, and the expression pathetic. The next picture which we shall describe represents a subject that is supplied by one of the digressions in the seventh Olympic Ode of Pindar, and illustrates the legend of the birth or uprising of the Island of Rhodes, the sacred isle of Helios, the Sun-God, in the person of the nymph Rhode. The story ran that while Zeus and the greater immortals were parting out the earth, to each god his share, Helios was absent on his duty of illuminating the world. When he returned and complained of the neglect of his fellows, Zeus offered to cast the lots again in his behalf; but the god of the golden fire refused to allow this on condition that he should receive for his share a fair island which, as he rode above the ocean, he discerned to be not then emerged from the waves. Upon this Zeus swore the mighty oath of the gods, and called upon Lachesis, the Ratiere of Vows, to attest it that Helios's wish should be granted. It was done, and Rhode arose to be the bride of Helios and mother of seven great sons. She is here, a fair nymph, as if sprung fresh from the ocean with the large, deep-red roses of the island about her feet, whence the foam of the wave recoils, driven over the sunny sea as the emerging island divides them for ever. Naked, long-limbed, with an inner hue of gold and blushing ardency in her skin, the virgin nymph is yearning in the luxury of love for Helios, who, in splendid godlike youthfulness, stoops as her arms clasp his neck, descending from the sky by a cloudy path, while above in a golden haze and

attended by the Hours in diversely-coloured kirtles, is the Chariot of the Day.—'Electra at the Tomb of Agamemnon' is the third and probably most successful of Mr. Leighton's pictures. She is tall, and funereally robed in black and grey, and standing at the immemorial portal of her father's tomb; on one of the pillars of which is placed a basket of sorrowful roses. The white walls of the inclosure of the monument are beyond; from a gallery which runs across the picture Clytemnestra and Agythusa look down upon the mourner. 'Daedalus trying on the Wings of Icarus' is the subject of the fourth picture. The youth and the mechanician are standing on a sunny terrace, which enables us to look as if from a vast height upon an expanse of sea and the coast, which is, on one hand, opposed to the terrace. Behind the pair stands a statue, as if of Daedalian workmanship. The fair-skinned would-be flyer raises one arm, while the dark, bronze-hued artificer stoops a little at his side, and adjusts upon the rosy limb the bindings of the white swan-wings which rise behind.

Messrs. Christie, Manson & Woods sold, on Saturday last, the following water-colour drawings (shillings omitted):—Barrett, A Classical Landscape, 37*l*. (Pilleau); A grand Classical Landscape, 17*l*. (Bottomley); A Classical Landscape, 90*l*. (Groves);—Robson, Jedburgh Abbey, 26*l*. (Wagner); Glen Finlie, 28*l*. (Pilleau); The Vale of Llan-gollen, 30*l*. (Edwards),—Mr. J. Holland, Interior of Westminster Abbey, 25*l*. (Permain); A View in Venice, 47*l*. (Vokins); Frankfort, 31*l*. (same),—G. Cattermole, A Gothic Staircase, 24*l*. (Edwards); Brigands Quarrelling at Cards, 22*l*. (J. White); Bothwellhaugh, 25*l*. (Edwards); Lady Macbeth, 21*l*. (Vokins); The Death of Warwick, 73*l*. (same),—Mr. W. Nesfield, The Falls of the Tummel, 30*l*. (Pilleau),—Mr. L. Hage, The Tabernacle, by Kraft, Nuremberg, 45*l*. (Craik).—De Wint, View of Dunster, 44*l*. (Edwards); An Overshot Mill, 21*l*; A Mountainous Landscape, 24*l*. (Johnson); A River Scene, 32*l*. (Pilleau); A River Scene, 24*l*. (Permain); A Landscape, with Turnpike-gate, &c., 35*l*. (Vokins).—De Wint and R. Hills, A Landscape by the former, with a White Horse by the latter, 54*l*. (Levy).—C. Fielding, A Landscape, with a Castle, Ulleswater in the distance, 26*l*. (Fuller); Loch Achray, 22*l*. (same); A View on the South Downs, 42*l*. (Ford); Vale of Llyw, St. Asaph, 31*l*. (Kirlew); A Landscape, with a Windmill and Cows, 31*l*. (Edwards); Rievaulx Abbey, 315*l*. (same); A Coast Scene, 35*l*. (Maclean); In the Channel, Vessels in a Squall, 27*l*. (same); a Landscape, with Cattle, 168*l*. (Tooth),—S. Prout, A View in Cologne, 136*l*. (Vokins); A View in Brunswick, 130*l*. (same); The Zwinger Palace, Dresden, 110*l*. (Maclean),—Mr. F. Taylor, A Trumpeter, 36*l*. (Levy).—Mr. G. Fripp, Fountains Abbey, 21*l*. (Kirlew),—W. Hunt, A Girl Asleep in a Barn, 99*l*. (Vokins),—G. Stanfield, A Visit, the Alceste passing the Bocca Tigris, 37*l*. (Edwards); A Dutch Galliot and Figures, 35*l*. (Spence),—Mr. B. Foster, Children at a Brook, 152*l*. (Carter). Among the pictures with interesting names, which were sold for smaller prices, may be mentioned two by Munn (*qu. P. S. Munn*), one of which sold for 19*l*. 19*s*. the other for 2*l*. 15*s*.—three by Cristal, 7*l*, 3*l*. 10*s*, and 5*l*.—The Interior of the First British Gallery, Pall Mall, by MacKenzie, 6*l*. 6*s*.—A Landscape, by J. Varley, 7*l*. 17*s*.—A Landscape, by W. Mulready, 7*l*. 17*s*. 6*d*.—Arundel Castle, by D. Cox, 14*l*. 14*s*. (W. Reid).

#### MUSIC AND THE DRAMA

##### ITALIAN OPERA.

Feb. 22, 1869.

THE golden and the silver ages of our Italian Opera have gone by. The leaden time is now come. Following the royal period during which Pasta, Sontag, Pissaroni, Malibran, David, Rubini, Tamburini and Lablache appeared, came the princely one,—when Madame Grisi, heading the never-to-be-forgotten vocal quartet, Madame Persiani, Madame Albertazzi, and Madame Viardot, appeared in performances of a lustre not to be exceeded. And those, be it remembered, were

days when Rossini's works were not hackneyed, as now; when Donizetti was making himself known, and when the tender and luscious genius of Bellini was still, it may be said (to quote the French phrase), "*en herbe*." To this succeeded the imperial epoch inaugurated by the establishment of the Covent Garden Opera; a measure mainly ascribable to the incomparable energy and power of Mr. Costa, who, having arrived here a nameless young man, and having never quitted England since his arrival, without fear or favour, has raised the position of the operatic orchestra and of orchestral conductorship in England to a height which has never been exceeded in any capital of Europe, and this under circumstances of greater difficulty than ever attended establishments subsidized by Government. Thanks mainly to Mr. Costa's energy, our Italian Opera struggled through the shames and shifts and quicksands of the Laporte and Lumley administrations. When the latter could no longer be controlled, the Royal Italian Opera was organized under the counsels of the same energetic and accomplished conductor. But by this time the school of Italian composers had passed away, leaving only Signor Verdi as the successor of those beautiful and elegant writers; and the great Italian singers were all on the wane; the only rising ones worth mentioning having been Madame Bosio, Madame Albani and Mlle. Patti. It was necessary to change the form of the entertainment—to make it more cosmopolitan; and, accordingly, the French and German repertoires were ransacked, and a series of grand performances was given, on a scale of orchestral and choral magnificence unsurpassed in any country. Their perfection again was mainly due to Mr. Costa's determination not to preside over incompetent forces. As years went on, the French and German repertoires were gradually exhausted. The new appearances of promise became fewer and farther between. The solitary novelties which may be said to have established themselves here have been the operas of M. Gounod. Naturally enough, in such an epoch of dearth, whether of singers or composers, there must be a decline of public interest. For the last few years, it may be said, the mainstay of our operas has been the influx of "railway people" (as we once heard an insolent box-office keeper describe the guests from the provinces who have frequented the theatres). But even these have become wise in their generation. In any event, the gains once so splendid, won by Italian Opera, are understood to have recently diminished; and seeing that "the stars" have waned, and that no new lights of musical composition are seen on the horizon, the rival managers, Messrs. Gye and Mapleson, have decided to "join hands" in a measure of suicide, not exactly after the fashion of Sardanapalus, but by diminishing the now necessary attractions of orchestra and chorus—reducing their salaries on the one hand, and on the other, working them nightly. Of course, under such a coalition, and under such conditions, anything like complete preparation or performance becomes impossible. Mr. Costa is too thorough an artist, too thoroughly aware of the honours and responsibilities of the position he has won in this country, to lend himself to such a suicidal measure, and has, therefore, refused the engagement offered to him under the circumstances above stated. What the result may be will be seen, we imagine, at no very distant period. Meanwhile, the loss is as great as it is unquestionable. "*Quem Deus vult perdere*—" The present Siamese management of our Italian Operas announces Mesdames Tietjens, Patti, Nilsson and Lucca as leading ladies. What about the gentlemen?

H. F. C.

##### MUSICAL PITCH.

13, Vigo Street, Feb. 23, 1869.

Capt. Seymour Egerton's excellent letter on Musical Pitch in the *Times* appears hardly to have met with the attention which it deserves. It will, however, be matter of satisfaction to you that so competent an authority favours the lowering of the diapason which you originally advocated. He is in the uncommon position of speaking to the musical facts with equal knowledge and impar-

tiality. But while he, doubtless, represents fairly the opinions "of singers, composers, performers and manufacturers," he passes in silence the physiological point, which is essential to the argument. This is, in brief, that much of our existing music, both in the tenor and soprano register, lies far nearer to the upper limit of the respective voices than the corresponding bass and alto parts do to the lower. Hence, as Mr. Egerton very truly says, the altos and basses make little complaint of a lowered pitch. I beg to add, from some experience, that while much relief both in execution, and as a question of health, will result from it, no corresponding injury can possibly ensue. It is the strain after high notes, and the consequent muscular tension of larynx and chest which puts these delicate organs in jeopardy. I never met with a case of cracked voice or broken bloodvessel from struggling for an unattainable double d. Such efforts end in a silent, solemn and harmless contortion, which was once described by an unusual man as singing at

WILLIAM H. STONE.

**CONCERTS.**—Everything that Mr. Macfarren has written is so thoroughly musicianlike that any novelty from his pen excites interest; so that even the slight work brought out at Mr. Leslie's madrigal concert gained attention out of proportion to its intrinsic merit. There is, doubtless, a demand in ladies' schools and private families for works which employ female voices only. It is, as we surmise, to meet this demand that Mr. Macfarren has written "Songs in a Cornfield." Composers have too keen an appreciation of the value of a mixture of voices to voluntarily resign tenors and basses without some potent reason for so doing. The *Cantata* in question is for three *solo* voices and chorus. The verses, by Miss Christina Rossetti, are quaint and fanciful, but they do not lend themselves gracefully to musical treatment. And there is a sad monotony in the music to which they are set. Not only is it too uniformly cramped and old-fashioned, but a subject not striking in itself is overworked, and there is too little variety in the character of the various themes employed. The first chorus, "Where is he gone to?" although made up of echoes of older strains, is well put together, and is freshest and best of all. There is also much cleverness in the trio, "Take the wheat in your arm." In the *soprano solo*, "Deeper than the hail can smite," the composer has failed to render the intense and almost painful pathos of the words; but the *contralto* song, "There goes the swallow," is original in conception and execution. It was given with rare skill by Madame Sington, and the *Cantata*, we should add, was accompanied by pianoforte, harp and harmonium—a small orchestra, such as many a musical household can furnish forth at any moment. As a work of art, the *Cantata* must be pronounced disappointing; but it will nevertheless be welcome. The rest of the programme was chiefly made up of the part-songs with which the fame of Mr. Leslie's choir was for a long time exclusively associated.

After the transparent writing of Mozart's Symphony in c—that which is supposed to have been written at Linz four years before that other grander work in the same key, known as the Jupiter—Schumann's *Concerto* had no chance of being appreciated by the audience that filled the Crystal Palace music-hall. We have no need to repeat our opinion of the *Concerto* itself, and Madame Schumann's performance of it; but we must protest against the angry scolding administered by the programme-annotator to all who do not sympathize with his own extreme views. The writer begs the whole question when he asserts that those who level vague charges at Schumann's works are "unable or unwilling to recognize the beauties which to others are unmistakable or prominent." A negro artist might apply the same argument to the Hottentot Venus. The question is, whether or not the prominent peculiarities are beauties or deformities. All whose judgment is guided by the established canons of criticism, and an overwhelming majority of those whose natural instinct is their only rule, take those qualities to be drawbacks which the enthusiastic admirers of Schumann claim as his distinctive merits. It

comes ultimately to a matter of taste, and as such it is a perfectly fair subject for discussion. But the place for discussion is not a concert programme; still less is this fitted for violent special pleading. It is doubtful whether the directors of a public educational establishment are justified in narrowing their sphere of action so far as to degrade a professorial chair to a propagandist pulpit, but they are certainly not justified in rating the students whom they cannot convert. It is as though they were to invite their friends to an unpalatable dinner of horseflesh, to insist on its being eaten, and then soundly abuse the guests for not praising the viands. This, according to the annotator, would be "exclusiveness," "an ugly vice," to be guilty of which "is to commit, not only a crime, but a blunder."

Although Mendelssohn's Ottet is one of the most popular and familiar concerted pieces given at St. James's Hall, its performance last Monday was so exceptionally fine as to merit a special recognition. We can recall no occasion on which the *Scherzo*, afterwards scored for the Symphony in c minor, has been played with such sprightliness, or the final *presto* with such amazing fire. The Ottet would do honour to any composer, at whatever time of life it might have been written. As the product of a boy of fifteen, it is certainly a marvel. Madame Schumann played her husband's "Etudes en forme de Variations," which no familiarity can make agreeable to unsophisticated ears. The third variation a canon on the octave, and the ninth, in c sharp minor, are clever, but the greater number are, to our thinking, ugly in the extreme. Emphatic were the protests heard in the room against the incessant ear-torturing done in the name of Schumann. It was an inexplicable relief to listen to the outpouring of animal spirits in Beethoven's Trio in G—one of the earliest and most genial utterances of a master whom misery was destined to make morbid and morose. Bach's glorious double *Concerto* was repeated; MM. Joachim and Sington sustaining, as on the former occasion, the *solo* parts. It was gratifying to observe, although the *Concerto* was the last piece in the programme, the genuine enthusiasm excited by the famous old Cantor, who anticipated all that has been accomplished by later masters. The singer was Miss Edith Wynne.—At the preceding Saturday concert Herr Joachim played five movements from Bach's *solo Sonata* in E, and gave, by way of an encore, the other two movements, which complete the work. Schubert's exquisite Piano Trio in B flat was worth making any sacrifice to hear.

**DRURY LANE.**—The season of pantomime at Drury Lane has been succeeded by that of so-called legitimate performances. "Macbeth" has been played during the past week, with Mrs. Howard Paul as *Lady Macbeth*, and with Mr. Phelps and Mr. Charles Dillon on alternate nights as *Macbeth*. Considered as spectacles, these Shakespearian performances are satisfactory. Good and picturesque scenery is provided; the dresses are well selected, and the military processions, combats and the like are arranged with care and taste. Often, accordingly, the stage presents a scene of great animation. But all that can be said in praise of the representations is now exhausted. Actor after actor, each more incompetent than his predecessor, appears upon the stage, and struts, rants and declaims for a longer or shorter period, according to the length of his part. In comedy, melo-drama, farce and extravaganza, intelligence and artistic purpose are sometimes seen. Only in tragedy is the darkness Cimmerian. Among male actors no sign of comprehension of the poet's meaning is evinced; no power of psychological analysis exhibited. All is commonplace. In this respect the present state of affairs seems hopeless. Our school of tragic acting is radically wrong. It assumes that stilted gesture and declamatory speech, instead of being, as they are, unsurpassable barriers in the path of the tragic actor, are the indispensable conditions of success. Each new actor comes, taught by the old, and, following resolutely his master's footsteps, climbs in time to the like "bad eminence." Before we can hope to have representations of Shakespeare that will attract educated audiences we must see a

complete change in the actor's theory of tragic art. Not one man now upon the boards of Drury Lane has shown the ability to speak blank verse. The poet's lines are ordinarily broken up into disjointed prose, and are pronounced with alternate raisings and fallings of the voice, and with an accompaniment of what is considered appropriate gesture. No attempt is made to preserve the cadence which gives to verse its unequalled power of tender or passionate utterance, or the sweep of harmony which renders it the most fitting medium for the narration of heroic action or the expression of heroic resolve. These and all other attributes of verse are sacrificed to elocution, a term the equivalent of which is, the art of ranting. The faults of Mr. Phelps's *Macbeth* have often been pointed out. Mr. Phelps is a hard, dry declaimer, whom want of energy saves from the worst vices of his school. He has many such objectionable tricks,—as a habit of repeating a word a dozen times over; and his acting is made up of mannerisms. His *Macbeth* is one of his worst parts—deficient in every form of power. Its faults are, however, negative. Those of Mr. Dillon's *Macbeth* are positive. Mr. Phelps gives the text of Shakespeare as intelligible English, and shows, moreover, that he is familiar with the comments of the older critics. Mr. Dillon mouths it as though it were intended to exhibit the range of his own voice, and seeks for novelty in such devices as carrying a plaid in which to wrap his head when dying, or pausing for two or three seconds, or taking two or three strides previous to uttering every speech. His acting is jerky, inelegant, and inexpensive. Mr. Dillon depicts *Macbeth* as a man feeble to cowardice, held under no supernatural influence, without exaltation of any kind, and exhibiting such fear of Banquo as a rustic criminal might be supposed to show at the sight of a policeman. Such emotion as he manifests seems due to physical rather than mental pain. The whole performance was void of dignity and even of intelligence. One only of the actors in the male characters, Mr. M'Intyre, who played *Rosse*, appears to have any tragic feeling or any knowledge of the value of blank verse. Mrs. Howard Paul is not a tragic actress. She is free according to the worst defect of the school. Her *Lady Macbeth* is intelligently conceived, and cleverly, if unequally, rendered. Mrs. Paul represents *Lady Macbeth* as a woman naturally kind-hearted, and only roused to blood-thirsty action by her exceeding love for her husband. For herself she is unambitious. For him alone she wades deep in blood. This is, we believe, a wrong view of *Lady Macbeth*, who is as haughty and unscrupulous as Clytemnestra. Still it is a view, and it shows that the character has been studied. Shakespeare did not make *Lady Macbeth* the incarnate fiend she was at one time represented. Some compunctionous visitings she had. But it is clear he presented her as a cruel and sanguinary woman. Mrs. Paul, by many clever and some subtle touches, indicated her estimate of the character of *Lady Macbeth*. She succeeded even in making her representation impressive. Other parts of the performance scarcely call for mention. Mrs. Howard Paul doubled the part of *Hecate* with that of *Lady Macbeth*. Her dress as *Hecate* was very weird and ghostly. The music attributed to *Lock* was given by Miss Poole, Miss O'Berne, and other singers.

#### MUSICAL AND DRAMATIC GOSSIP.

We are glad to learn that the lowering of our operatic pitch to the French standard has been decided upon at Covent Garden.

The musical pitch controversy has found an echo in Italy, and the writer of an article in *La Scena* congratulates singers on the probability of a change being made in the English diapason, hitherto found to be very trying to new-comers.

The opera season is announced to begin on Tuesday, the 30th of March, at Covent Garden, and the short advertisement issued by "the Directors of the Royal Italian Opera" announces the engagements of Mesdames Adelina Patti, Lucca, Nilsson, and Tietjens. So the rival managers have

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come to an understanding, and the two companies will be united, more or less, under one roof. If the singers can be induced to meet as members of one happy family the combination will ensure the "casting" of operas with greater completeness than is possible in any other theatre in the world. But experience forbids the delusion that such harmony is possible among those who practise music as a profession. Discord has already declared itself. Mr. Costa, in a letter addressed to a morning contemporary, denies a statement that he had "resigned his position of Director of the Opera," and explains that "he has refused an engagement for the ensuing season, because it"—the engagement—"differed in several essential respects from the terms which have subsisted for many years. The most material difference was," continues Mr. Costa, "that it was sought to deprive me of the independent control which I have so long exercised in the selection and direction of the orchestra and chorus." Mr. Costa is right to take care that his reputation as a conductor shall not be imperilled. But provided the playing be good, it matters little to the public by whom the players may have been selected. It is said that opera will be given six nights a week. But not even this nightly quantum of music will, we believe, satisfy the rapidly growing tastes of a rapidly growing population; and this, it seems to us, would be a favourable time for trying the experiment if an unambitious opera-troupe would not succeed in some comparatively small theatre. Covent Garden is splendidly adapted for Grand Opera; but is there not some place in London where the lighter lyric drama might make for itself a permanent home?

A troupe of Tyrolean singers are now giving occasional morning performances in St. James's Hall. There is not much variety in the national and pseudo-national melodies, but some have a certain wild charm, the voices harmonize delightfully, and the singers do their spiritizing gently. They should, however, be careful to keep to their characteristic songs. A lack-a-daisical ditty, such as "Thou art so near and yet so far," is quite out of place in a programme of national music. The fault of introducing it was aggravated by the singer, who gave the first half of each verse in German, the second in English, and both so slowly as to increase the dullness of the song.

We mention, for as much as it may be worth, a paragraph which appeared in last week's *Observer*, to the effect that Mr. George Perren is about to start an English Opera scheme. He might possibly prove a good manager, although his professional career scarcely warrants that assumption: but whom would he engage as *primo tenore*?

"The Man with Two Lives," a version, by Mr. Bayle Bernard, of "Les Misérables" of M. Victor Hugo, will be the Easter novelty at Drury Lane.

The first posthumous performance of Rossini's Pillet-Will Mass is definitively fixed for tomorrow (Sunday) at the Théâtre des Italiens.

M. Gounod returned to Paris in order to be present at last Sunday's rehearsal of "Faust" at the Grand Opéra. Mdlle. Nilson and M. Faure playing in it for the first time in France. The scenery and ballet in the "Walpurgisnacht" are said by Figaro to be so magnificent, that it has been found expedient to omit the drinking song! so that dancing is still considered at the French Opera to be more important than music.

News of ceremonial performances in honour of Rossini continue to reach us. For instance, in Padua, a solemn mass to his memory has been performed, adapted from his own works by Signor Balbi.

As a matter of curiosity, we note the source of each movement. The "Kyrie" was adapted to the "Carità" chorus, the beginning of the "Canticum dei morti" to the "burasca" of "Guillaume Tell," the "Juste Juxte ultimus" to the chorus of judges in "La Gazza Ladra," the "Ingemisco" to the "Quis est homo" of the "Stabat Mater," the "Confutatis maledictis" to a chorus in "Semiramide," the "Lacrymosa" to the finale "Qual mesto gemito" in the same opera, and the "Agnus Dei" to the prayer in "Mose" (!) Many of the above operatic selections are solemn enough, even for a funeral service; but if there is anything at all in the association of ideas, those called up in the

minds of the hearers cannot have been altogether suitable to the church in which they were seated.

The Rossini Celebration at Pesaro is not to take place before August next. Cherubini's "Requiem," the very finest in being, and "The Swan's" "Stabat Mater," are to be performed.

Rossini left three millions of francs. An Italian paper states that according to a codicil found after the will, the city of Pesaro is entitled immediately to all the composer's property in Italy on condition that fifty per cent. of it is paid to the widow.

We receive from Florence continued accounts of the success of the Cherubini Society at Florence; which, it may be recollect, is directed by a lady. "The Opera there," says our Correspondent, "is worse than usual, which is saying a great deal."—The coming of a new singer, Mdlle. Anna Regan, niece and pupil of Madame Unger Sabatier, who is described as one of the few left who perpetuate the great traditional school of Italian singing, may be shortly expected in London.

Háley's "Juive" has been played lately at La Fenice, in Venice, where "Don Sebastiano" is now being rehearsed. Neither of these operas is particularly lively, but still the constant variety in the *répertoire* of continental houses puts to shame our steady adherence to the same dull round of hackneyed works. It is interesting to note how many operas neglected by us are now being played in the different cities of the peninsula. At Padua they are playing "Giovanna d'Arco," promised by Mr. Gye last year, but not produced; at the Carlo Felice of Genoa, "Poliuto," known to us as "I Martiri," is the opera, while Pacini's "Saffo" is being given at the small Teatro Doria of the same thriving city; at Reggio it is "I due Foscari"; at Turin the same opera, besides "La Contessa d'Amalfi" and Signor Ricci's "Gli Esposti"; at Mantua Signor Petrella's "Clelinda"; at Ravenna the same master's melodious "Ione," founded on Lord Lytton's novel; while at the gigantic San Carlo, in Naples, "Parisina," "La Straniera," and Signor Mercadante's "Virginia" are being alternately played. The weakest of these works would be a relief from the monotony of our fare. But there is no chance of new operas being studied until we establish for that purpose a permanent theatre which shall be independent of our short fashionable season.

Various Italian journals, which, however, are not to be implicitly trusted, speak favourably of "Penelope," a new *opera giocosa*, by Signor Rota, recently brought out at the Teatro Comunale of Trieste.

The programme of the next Lower Rhenish Festival, to take place at Whitsuntide, at Düsseldorf, has been arranged. Handel's "Joshua" will occupy the first day; the second will be taken up by one of Bach's "Cantatas," the second part of "The Seasons," and Mendelssohn's "Lobgesang"; while the third day will be reserved for the *solo* performers. Among these will be Herr Joachim and his lady.

The Abbé Liszt has been playing at Weimar, at a concert given in celebration of the birthday of the Princess Marie. It is said that the eccentric pianist has brought from Rome a youth, named Camillo Giucci, who is endowed with extraordinary musical talent. It is a strange sign of the times that the Italian youth, a compatriot of Spontini, both having been born in the same district, has been placed in the Conservatoire of Munich to complete his education, under the guidance of Herr Hans von Bülow, a disciple of the wrong-headed author of "Lohengrin."

Madame Lucca has reappeared in Berlin, as Zerlina, Herr Betz assuming the character of Don Juan.

Herr Wagner's "Meister-änger" has been brought out in Carlsruhe—it would seem with extraordinary success.

Herr Oscar Paul, editor of the *Tonhalle*, has been appointed Professor of the History of Music in the Leipzig Conservatoire, in the room of the late Brendel.

Herr Wieniawski is playing in Constantinople, where Madame Vaneri, an English lady, who used to be heard at Drury Lane, and Signor Fioravanti are singing.

#### MISCELLANEA

*Cæsar's Landing-place.*—Notwithstanding all that has been written and all which may be written relative to the place of Cæsar's landing in Britain, and his subsequent operations, it can hardly be expected that those who take up the subject will ever arrive at any very complete or lasting agreement in regard to (at least some of) the particulars which are not recorded by Cæsar himself; for the scarceness of his narrative needs to be so largely supplemented by inference or conjecture to render the history of the occurrences sufficiently complete to satisfy modern inquirers, that no one who may attempt to supply a connected account can hope to avoid suggestions or surmises that other investigators will dispute. Discussion must, however, tend to narrow the field of uncertainty, and it should be applied to every recorded circumstance, however trifling, from which there is a possibility of gaining any help in the investigation. With this view, attention is invited to a passage in Cæsar's history which seems hitherto to have been unnoticed. He says, "Materia cujusque generis ut in Gallia est, præter fūgūm atque abietem." Upon this arises the question, What is *fugus*? If it be, as some affirm, a species of oak, it is clearly a tree which has never grown spontaneously in this country, and needs no further attention; but if the common idea that it is the beech is correct, the further question arises, how happened this tree to escape Cæsar's observation? Either it is not indigenous, and had not then been introduced into Britain, or, if indigenous, his movements must have been in districts in which it was rare. Most persons, probably, will agree in thinking the beech to be a native of Britain (the Saxons had a name for it; therefore it was familiar to them), and if it is so, this fact puts a most serious obstacle in the way of every hypothesis which represents the place of Cæsar's landing to have been in a locality producing beech-trees, or in one from whence the marsh inland would have carried him through districts in which they flourish; for it must be presumed that Cæsar would not have alluded to the timber-trees of the country unless he had taken some pains to discover what varieties were to be met with in the parts he visited. Hence it would seem that he could not have landed at Deal, as his advance from that place must have been through tracts abounding in beech-woods; and when Dr. Guest, who upholds the idea that he landed there, suggests (as he did in the *Athenæum*) the possibility of some of the bare country in that neighbourhood having been clothed with beech-woods in Cæsar's time, he appears to propound the overthrow of his own theory.

N. Y.

*Gaitt.*—Gaitt is a familiar word to the people in the north-east of Perthshire. I have often heard gaitts or gaitys used for "goats" by old persons; and one of my earliest recollections is a rhyme, many a time crooned to me by an old nurse, which began thus:—

Wha's gaitt are tha,  
Doun in yon green?

The only other lines which I now remember are the concluding stanza:—

What gie they?  
Milk an' whey.  
Wha drinks that?  
Tam Tait an' I.

D. C.

*Italian Sculpture.*—I have only lately seen the review in the *Athenæum* of the 2nd of January on "Italian Sculptors," by Charles C. Perkins. I hope you will allow me space for some remarks on the bust of Sigelgaita Rufolo. Towards the close of the last century, when the cathedral of Ravello was "restored," and the marble columns encased in masonry, the steps leading to the pulpit were pulled down. In rebuilding them, their length and position were altered, and the mosaics were not replaced in their original order. The bishop carried off to his private chapel several of these mosaics, which are now in my possession. Owing to these changes, the bust appears as if it had been an after-thought, and not a part of the original design. It is impossible to prove that it is the bust of Sigelgaita Rufolo, but it may be proved that it is not the portrait of Jeanna the Second. To the best of

my belief, it bears no resemblance to that queen, to whom everything extraordinary is attributed in this country. The only origin for such a tradition is the 'Storia d'Amalfi,' by Pausa, 1724—a book full of errors. In 1542, as related by the Notary Battimelli, the bust was taken to Naples by the Viceroy Pietro di Toledo, packed up to be sent to Spain, and only recovered at a considerable expense. Being brought back to Ravello by a deputation of notables, a great *festa* was held, when it was replaced on the pulpit. In this account it is only called the bust. In the inscription on the pulpit mention is made of Sigelgaita and of the children of Niccoldi Rufolo; and as the profiles and bust are evidently portraits, it is not unreasonable to suppose that they may be those of his wife and children. The two profiles are undoubtedly the mark of Niccoldi di Fagia (son of Bartolomeo, mentioned in the inscription on the entrance to Frederick's palace at Faggia), as they are cut in the block of marble which forms the arch of the doorway. A careful observer will see that the treatment of the ears and marking of the hair and dress are the same in the profiles as in the bust, and the resemblance between one of the children and the lady is so remarkable that no unprejudiced person can doubt their being mother and child. I have had unusual facilities for studying them, as last summer I obtained leave to take down the bust and have a cast made for the Museum of Naples. The casts of Sigelgaita and her children have been placed in the Sala del Medio Evo, and copies of them can now be purchased at the Museum.

FRANCIS NEVILLE REED.

Palazzo di Rufoli, Ravello.

*Man may have existed in the Silurian Period.*—This is the heading of Chapter 14 of 'Rain and Rivers.' In the *Athenæum* of the 17th of February, 1868, you did me the honour to publish as follows: "In the *Journal of the Geological Society*, published in November last, Messrs. Foster and Topley, of the Government Geological Survey, attribute the denudation of the Weald Hill to 'rain and rivers.' More than this, there appears to be a strong tendency to the 'rain and river' theory among the young practical geologists of the Government Survey (who have no theories of their own to defend), whether in England, Ireland, Scotland, Canada or India. So far so good. Great A is accomplished; but there is still a great B to be learnt. The great B is, that man and mammalia—that is, the most perfect creatures—may have existed on the land from the beginning and before the first strata were formed in the sea, and consequently, that Darwinism and the 'development' theory are myths." The Geological *Journal* of this month, page 89, gives the following words of Professor Huxley: "The five great classes of vertebrates were represented during the poikilic epoch by species so high in the scale that we can hardly doubt their having been preceded by other forms, so that some of us may yet hope to see the fossil remains of a Silurian mammal." The *servum pecus* only go by authority. But with such a pupil as Huxley at the head of my class B, we shall doubtless have it full to overflowing; and as I have said of my great A, I may now say of my great B, that it is "accomplished."

GEORGE GREENWOOD, Colonel.

*Two Passages in 'Hamlet.'*

Convert his gyves to graces.

Act iv. sc. 7.

Prof. Elze proposes to read *graves* for "graces"; does he mean *greaves*, i.e. "armour for the legs"? I ask this question, not knowing how he will consider it to affect his argument; but if the passage must be altered, I would prefer to read *gibes* for "gyves," and let "graces" stand. Hamlet jeers, i.e. *gibes*, at everybody all through the play, and the common people are supposed to take his defects for graces.

A. HALL.

To CORRESPONDENTS.—W. S.—J. H. R.—Dichterbrust—A. A. C.—A. M. Y.—A German Rabbi—T. P. H.—received.

*Errata.*—Page 250, line 13, for "Walesford" read "Westerford." Also page 281, col. 2, line 32 from foot, for "Tivoli" read *The Temple of Jupiter*.

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